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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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These revolutionary orations are not the most delightful of reading, but they have to be read, and read carefully, for several reasons. In the first place, they were in themselves factors of history; they influenced votes; they modified policies; they shaped events. For better or for worse, we have changed all that. Party oratory with us partakes of the nature of cross-actions for libel and false pretences, each side being both accuser and accused, while the audience within and without Parliament follows with languid interest the unscrupulous dexterity of the advocates. As for being persuaded or convinced—why, who but a juryman is taken in by the simulated whines and thunders of Buzfuz? It was not thus under the Constituent nor even in the earlier days of the Legislative Assembly. Everything was new, parties were as yet loosely ranged, opinions were unformed or fluctuating, a child-like ingenuous curiosity swayed most minds in their honest desire to find out the strongest nostrum for *la Patrie moribonde*. A confirmed lunatic would have found a following if only he could dignify his patriotic transports with a fair tincture of that spurious logic which the Goddess of Reason was supposed to inspire. What

then must have been their docility to men of brilliant powers and strong convictions who addressed them with all the seduction of academic rhetoric? Any clever speaker could persuade or frighten them into stultification, so long as he made no anti-revolutionary slips, nor outraged their vanity by the truth.

Secondly, apart from their practical effects, these speeches are historical monuments; they represent a distinct epoch—the reign of talk which culminated under the Legislative Assembly. The phrase-makers who had pushed France to the brink of the precipice elaborated and perfected their fatal art up to the moment when the men of action thrust them aside. But even these could not afford to dispense with phrases. Hence the Committee of Safety included two or three talking members to tickle the ears of the Convention; hence, too, Barère's reports were adorned by the most ambitious and flowery eloquence. Since Robespierre's and many another facile tongue ceased to wag, France has been less and less governed by the talkers, though its rulers and pretenders have never disdained the aid of phrases; but it was only for the brief period, covered by this collection, that oratory actually reigned supreme. In his Introduction, Mr. Stephens traces the rise of French eloquence, and suggests several reasons for its popular influences, none of them without due weight. But though they elucidate, they do not probe the depths of that problem—by far the most interesting which this volume, nay, any modern French History, presents—the appetite for eloquent claptrap. The difficulty does not lie in the bombast which is but perverted poetry, nor in the self-glorification which may be only obstreperous patriotism, but in the absolute, formal disregard of truth. Were falsehood banished from the earth, she would find a refuge in the mouth of the French orator. There is no shame, no reproach, no mortaint in this; it is purely professional. French historians of the new school are every day exposing the old lies and printing the most damning truths. Their compatriots do not blame them; nay, rather honestly pride themselves on the veracity and acumen of their historians. Let the savants go their way and the orators go theirs—why need they clash? Facts are highly respectable things, but phrases are much more agreeable. So the Gaul celebrates with effusion and moral incolumity the centenary of lies, such as that of the *Vengeur*, which he knows all the time were slyly concocted by politicians to hoodwink his grandfather. His sense of the ridiculous is suspended. Not long ago at Domrémy, after a gallant struggle between the Clericals and Republicans to "capture" the statue movement, it was decided to combine two myths, and more than fifty of Jane's "authenticated lineal descendants" sat in state on the platform and listened gravely to the episcopal panegyric of the "virgin martyr." Why, only yesterday, the centenary of Valmy, I find the Minister of Public Instruction going down there to set up an image of Kellermann, and publicly instructing an audience about the heroes of '92, "unshaken under fire" &c. Now I do not

presume to doubt that M. Bourgeois has been privately instructed enough to know that his tale of killed and wounded is at least dubious, and that in this artillery duel—for there was no actual fighting at all—the French heroes repeatedly ran away, and had to be driven back by their officers. In short, from this battle, lost solely by the unmastery inactivity of the Prussians, the French reaped absolutely no laurels whatever, though doubtless no small political advantage. Yet no one sees anything wrong or anything funny in these proceedings. Whence, then, this complacent toleration of falsehood by the French, and in a lower form by the Irish? Are the French fools and gulls? By no means. Are they liars? Not more than other men. It is easy for us, turning over Mr. Stephens's collection, or glancing at a French journal, to sneer at their musical nonsense and sonorous mendacity, but I doubt if we are capable of a fair judgment. Our idea of oratory is utterly different. When we flock to hear a speaker we at least profess to expect—I do not refer to a mob-audience—some instruction, to learn something both new and true. He is at least supposed—even the advocate in court—to mean all he says. Doubtless, in party speeches of late years, there is a growing tendency to effrontery of misstatement, but as yet it is conventionally reprobated and disavowed. With us hearing orations is a serious, dreary business; to the Frenchman it is an artistic pleasure and a holiday function, even though it be at a graveside, or in the throes of a revolution. Fine language, whether in a speech or book, he welcomes as an aesthetic luxury and emotional stimulant, the fineness being of course proportioned to his degree of cultivation; for Academicians have been found to own that some phrases, highly effective in their day, are only vulgar fustian. He views the eloquence of the rostrum much as we do that of the stage, as a professional art, whereof he is a sharp and enthusiastic critic. Truth, cold veracity, naked fact, prosaic reason, is not what he seeks, but inspiring themes clothed in grand words. Jane's virginity and Valmy's Spartans he accepts as conventionally as we do Mr. Irving's wigs. Grand language must be based on grand stories; and if the stories are false, they are none the less grand. It is this spice of the heroic, this homage to exalted ideals, which we English fail to understand. When they rear statues to the wrong people—nonentities, exploded charlatans, pinchbeck Molochs, and the like; when they celebrate the anniversaries of events which never happened, they care less than nothing for historical accuracy, but everything for the grandiose and inspiring sentiments which their myths embody. Granted a strong tincture of national and personal vanity, there remains that generous readiness to do honour even where it is not due, and that universal homage to splendid virtues which has made France great, and in spite of everything will revive her after each fall. Nor should we forget that exquisite capacity for holiday enjoyment, even at weddings and funerals and political meetings, that volition of amusement to us so unattainable. When Jules puts on his

smiles and new gloves for a function, he will have no skeletons at the feast; oratory is part of the programme, like the procession and fireworks, and that oratory must soothe his feelings with pleasing images and flattering fictions. In all this there lurks no doubt a serious danger whenever speech is translated into action. Such is the moral of the book now before us. The cumulative effect of these harangues is appalling. Successful as they were at the time, they now read but poorly. Much, regarded simply as art, is contemptible, and few speeches are worthy of their extravagant fame. In what makes for true eloquence—reasonable argument, dignity and charm—political oratory has not decayed at all; the statesmen of the Third Republic are by no means inferior in eloquence to those of the First, though their audiences are less inflammable.

But what is most fatal to the permanence of these old harangues is their tremendous moral tension, their continuous appeal to the loftiest principles and most celestial ideals. The orator exhausts his stock of grand sentiments and glowing words in palming off some brazen lie, or dirty job, or paltry treachery; when he comes to attack a great theme, he cannot increase the pressure. The result is bathos. A whole volume of incorruptible patriotism sniffs strongly of hypocrisy or, at least, of conventionalism.

Again, the speeches which Mr. Stephens has so judiciously selected are invaluable from a biographical point of view, especially those of Danton and Robespierre. Their study is much facilitated by his adequate sketches of each orator, and by the useful introductions he has prefixed to the several speeches.

Lastly, we must note that all these orations are literature, though not perhaps of the highest order. They were carefully composed, written out, read in the tribune, and revised for the press. Danton is the only exception. All are absolutely free from sans-culottisme and the *ordures du Père Duchesne*. The Revolution preserved intact the traditions of decency, as well as the artificiality of the *grand siècle*.

The book presents so many facts and opens up so many controversies, that I have refrained from more detailed comments. But attention should be drawn to the new light Mr. Stephens has thrown upon the character and career of Barère, both here and in his History of the French Revolution. He has now reprinted (for the first time in France or England) a few specimens of Barère's remarkable reports, a complete edition of which would be invaluable as elucidating the Reign of Terror. Much pains have been taken with the texts. Those of St. Just, Cambon, and Louvet are for the first time reprinted from the originals published by the Convention, and two speeches of Robespierre omitted by Vermorel have been rescued from the British Museum. The three separate indices—of biographical notes, of proper names, and of events—are admirably copious and correct. In an Appendix, Mr. Stephens reprints in full from a copy of the rare pamphlet of 1841 lent him by

Dr. Robinet, who has done so much for the memory of Danton, the secret notes furnished by Robespierre to St. Just for his famous accusation of the Dantonists. Their authenticity is well established, and they deepen the darkest shades of infamy which obscure the last years of the Incorruptible. Both as an academical manual, a book of reference, and an historical monument, this work is of the greatest importance, and is hardly likely to be superseded.

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It is worth while to quote a few of the passages which convince me that, if he only knew how to use it aright, Mr. Le Gallienne has somewhere a genuine singing gift. There are the opening lines of an *Apologia*, to his wife, for "light loves in the portal." The sentiment is perhaps audacious, but the expression is happy:

"Dear wife, there is no word in all my songs  
But unto thee belongs:  
Though I indeed before our true day came  
Mistook thy star in many a wandering flame,  
Singing to thee in many a fair disguise,  
Calling to thee in many another's name,  
Before I knew thine everlasting eyes."

There is a fragment in description of "Love's Worship." It is Venus who is addressed:—

"For, Lady, thou dost know I ne'er did tire  
Of thy sweet sacraments and ritual;  
In morning meadows I have knelt to thee,  
In noon tide woodlands hearkened hushedly  
Thy heart's warm beat in sacred slumbering,  
And in the spaces of the night heard ring  
Thy voice in answer to the spherical lay."

And there are the lines from "The Desk's Dry Wood," which appeared in *Narcissus*, but which one is glad to have now in their proper context:—

"How many queens have ruled and passed  
Since first we met; how thick and fast  
The letters used to come at first, how thin at last;  
Then ceased, and winter for a space!  
Until another hand  
Brought spring into the land,  
And went the seasons' pace."

'Tis a haunting rhythm.

Unfortunately, Mr. Le Gallienne so seldom writes up to his highest level, and he does not seem to know when he has fallen beneath it. There are numbers—such as those entitled "Hesperides," "The Wonder-Child," "Never-Ever," and the like—which are really quite impossible. They might pass as versified love-letters to a not very critical mistress, but in print they can only raise a smile. If the book had been shortened by about two-thirds—above all, if the whole of the section called "Love Platonic," and nearly the whole of that called "Cor Cordium," had been ruthlessly cut out, then it would have made rather a graceful volume, "a box where sweets compacted lie." I need not finish the quotation, but no doubt Mr. Le Gallienne will be the first to admit that most modern verse is necessarily as fleeting as the roses of "Ausonius."

I have an impression that Mr. Le Gallienne fancies himself at his best in lilting linnet-like songs. If so, I venture to think that it is a mistake. He seems to me much more successful where he is grappling with complicated stanza-forms. The very exigencies of metre force him to self-criticism; he is compelled to weigh and reject, to forge and hammer the music, instead of letting it lie just as it comes red-hot from the furnace of his brain. Here is an example, from an elegy on a dead friend:

"For what can tears avail you? The spring rain  
That softly pelt the lattice, as with flowers,  
Will of its tears a daisied counterpane  
Weave for your rest, and all its sound of showers  
Make of its sobbing low a cradle song:

All tears avail but these salt tears of ours,  
These tears alone 'tis idle to prolong."

It is, perhaps, hardly fair to a poet that he should be represented only by stray lines and stanzas. For sustained excellence, Mr. Le Gallienne's happiest effort is a poem on Autumn. I may find room for it here:

"The year grows still again, the surging wake  
Of full-sailed summer folds its furrows up,  
As after passing of an argosy  
Old Silence settles back upon the sea,  
And ocean grows as placid as a cup.  
Spring, the young morn, and Summer, the strong noon,  
Have dreamed and done and died for Autumn's sake:  
Autumn that finds not for a loss so dear  
Solace in stock and garner hers too soon—  
Autumn, the faithful widow of the year."

"Autumn, a poet once so full of song,  
Wise in all rhymes of blossom and of bud,  
Hath lost the early magic of his tongue  
And hath no passion in his failing blood.  
Hear ye no sound of sobbing in the air?  
'Tis his. Low bending in a secret lane,  
Late blooms of second childhood in his hair,  
He tries old magic, like a dotard mage;  
Tries spell and spell, to weep and try again:  
Yet not a daisy hears, and everywhere  
The hedgerow rattles like an empty cage."

"He hath no pleasure in his silken skies,  
Nor delicate ardours of the yellow land;  
Yea, dead, for all its gold, the woodland lies,  
And all the throats of music filled with sand.  
Neither to him across the stubble field  
May stack or garner any comfort bring,  
Who loveth more this jasmine he hath made,  
The little tender rhyme he yet can sing,  
Than yesterday, with all its pompous yield,  
Or all its shaken laurels on his head."

"Keats," you will say. Of course, but it is true discipleship, not plagiarism; the

influence is in the spirit more than in the matter. Keats, too, is apparent in the most ambitious poem of the volume, a version, in Spenserian stanzas, of the story of "Paolo and Francesca." It is ill work following after Dante; but Mr. Le Gallienne has discreetly avoided comparisons by the choice of a far other style, and presents the wind-swept lovers in an atmosphere as of "The Pot of Basil." The weakest part of the poem is the tragic close: the narrative is too gentle, too diffuse, for tragedy; but the story of Love's dawning in the heart of youth and maiden is told with many gracious touches.

Some misunderstanding has always hung about the meaning of the word "cockney" in the criticism of Keats. As I conceive it, it does not in the least imply vulgarity of sentiment, but rather a want of scholarship, what Matthew Arnold would have called provincialism, an imperfect acquaintance not only with the classical models of poetry, but also with some of the elements of a liberal education. In this sense, and with no desire to offend, I use the epithet of Mr. Le Gallienne. Wider reading would have given him a surer faculty of self-criticism; it would also have saved him from certain irritating solecisms into which, in the absence of it, he has fallen. He would not have given the title "Love Platonic" to a series of poems dealing with "love that never found his earthly close"; he would not have misused the ethic dative in such a phrase as "I rise me"; he would not have rhymed "Beatrice" with "his"; he would not have confused the nature of Phrygian and of Lydian music; he would not have dowered the lily with seven stamens; he would not have made Mnemosyne a synonym of Lethe. These things may appear trifles, but the great poets of our day are not guilty of them. Art, as well as Nature, must go to the making of the modern singer.

There is another point. The title of Mr. Le Gallienne's book is designed, one gathers, to be a protest against certain latter-day tendencies in literature; and the protest is amplified in an address "To the Reader," and in a very striking, clever poem called "The Décadent to his Soul." Mr. Le Gallienne wishes us clearly to understand that he is on the side of the angels, that he is not tarred with the brush of Verlaine, that his inspiration is manly and normal, not abnormal and morbid. He laments that "youngsters blush to sing an English song," that Art has become "a lazarus-house of leprous men," that the nightingale of English poetry is

"hush't at last!"

For, not of thee this new voice in our ears,  
Music of France that once was of the spheres;  
And not of thee these strange green flowers that  
spring.  
From daisy roots and seem to bear a sting."

He paints the typical Décadent as one who—

"used his soul

As bitters to the over dulcet sins,  
As olives to the fatness of the feast—  
She made those dear heart-breaking ecstasies  
Of minor chords amid the Phrygian lutes,  
She sauced his sins with splendid memories,  
Starry regrets and infinite hopes and fears;  
His holy youth and his first love  
Made pearly background to strange-coloured vice."

But whom is Mr. Le Gallienne attacking? Is the note of decadence so strong in our younger poets, in those in whose hands the future of our poetry rests? If Mr. Le Gallienne will look for a moment beyond the borders of the Rhymers' Club he will surely see that it is not. Mr. Robert Bridges, Mr. William Watson, Mr. Alfred Austin, Mrs. Woods—they are sane and healthy and "English" enough; they have not made Cayenne pepper of their souls. And what has Mr. Le Gallienne to say for "Beauty Accurst"—la très belle *Beauté maudite*? Then, again, the antithesis of "English" and "Décadent" is not a true one. We have a national character, more or less, but our literature is cosmopolitan. Take away what it owes to foreign sources—Classical, French, Italian, Celtic—and its whole nature would be completely changed. A new element, introduced from whatever quarter, can only be judged on its own merits, and not by its conformity or want of conformity with a supposed "national" standard.

EDMUND K. CHAMBERS.

*Ten Years' Captivity in the Mahdi's Camp, 1882-1892.* From the Original Manuscripts of Father Joseph Ohrwalder. By Major F. R. Wingate. With Maps and Illustrations by Walter C. Horsley. (Sampson Low.)

It cannot be said that Major Wingate's second work is of the same value and importance as his previous one, which was reviewed by the present writer in the ACADEMY of December 5, 1891. In that he gave a comprehensive history of the rise and fall of the Mahdi's power; while the volume under notice is merely a record of the adventures of Father Ohrwalder, the Austrian priest, during his ten years' captivity in the Mahdi's camp. At the same time it must be confessed that the book fascinates the reader, and rivets his attention from the moment he takes it up. The most interesting part of all is the graphic account of the hardships and sufferings endured by the European and native Christians who had fallen into the hands of the victorious Mahdi and his lieutenants.

Father Ohrwalder was precluded from keeping a regular diary during his captivity, owing to the circumstances in which he was placed. Moreover, he doubtless thought that it would serve no end—expecting as he did a violent death at any moment. The present narrative, however, was written while the horrors he had experienced were fresh in his memory. His account of some of the events not only corroborates the facts recorded by Major Wingate in his *Mahdiism and Egyptian Sudan*, but throws much light upon certain obscure passages in that period of Sudanese history.

In his Preface, Major Wingate modestly disclaims all originality in the work. We are informed that Father Ohrwalder first wrote his narrative in German, which was afterwards rendered into English by a Syrian. This fact, by the way, seems somewhat strange; apparently Major Wingate was unable to find an Englishman in Egypt

sufficiently acquainted with German to do the translation.

"This," he says, "I entirely re-wrote in narrative form. The work does not, therefore, profess to be a literal translation of the original manuscript, but rather an English version, in which I have sought to reproduce accurately Father Ohrwalder's meaning in the language of simple narration."

That Major Wingate has succeeded in presenting the narrative to the public in a readable form none can deny. The art of good composition includes—in addition to grammatical accuracy, clearness of expression, rhythmical sound, and what is commonly called style—the placing of facts and ideas in appropriately consecutive order, which has certainly been observed in the book before us. The editor of the interesting history, although by profession a soldier, is also unquestionably a master of the pen, which he wields with ability and force.

Some of the chapters contain a detailed account of incidents with which those interested in the subject are familiar. To the average reader, however, there is much that is not only exceedingly interesting but instructive. So long as the people of this country have any connexion with Egypt, so long will the Sudan command attention. It is not part of our duty to discuss here the advisability of rescuing the Sudan by annexation. But, it may be permitted us to say that most people who are acquainted with the character of the country and its inhabitants unanimously agree that, unless some serious effort be made by the Egyptian Government (aided by England) to regain possession of the important positions on the Upper Nile, it is idle to entertain any hope of introducing civilisation into that country. Missionary work, commercial enterprise, literary or scientific research must until then be wholly impracticable. No one can but feel sympathy with Father Ohrwalder in his impassioned appeal to England to rescue the land and people—especially after having read a picture of the condition of the country at present, so full of horrors, crimes, and savagery, that even the most impervious to humane considerations could hardly remain untouched. He ends by saying:

"How long shall this condition of affairs continue? Negotiation with Abdullah [the Khalifa] is hopeless—that has been proved by many well-intentioned efforts; but shall savagery and desolation continue for ever? Shall the roads remain always closed that lead from Halfa and Sawakin to the richest provinces of Africa? The Sudan has lost faith in the humanity of Europe, nor does it cease from wonder why Europe has not yet stepped in. Consuls of the greatest nations have been murdered, their flags torn down, their agents kept in slavery.

"Interference while the revolt was its height could not perhaps be efficient—that is understood. But now the face of things is changed. The Sudanese have been heavily punished for their mistaken trust; they have suffered to the bitter end. Where may they look for a deliverer? . . . How long shall Europe—and, above all, that nation which has first part in Egypt and the Sudan, which stands deservedly first in civilising savage races—how long shall Europe and Great Britain watch unmoved the outrages of the Khalifa and the destruction of the Sudan people?"

To the present writer the most interesting passage in the work is the description given of the Mahdi. It confirms what he was told by leading natives who knew intimately the would-be champion of Islam. In addition to its giving further proof of the power of strong individuality exercised over the masses by persons who possess innate knowledge of human character, it further shows that in many parts of the East—especially in the Sudan—there still lingers among the people the servile adulation of a self-created leader. Indeed, the history of the Mahdi's rise to power differs in no way from that of the first founder of Islam. The same means have been employed, and the same credulity existed among the followers.

Referring to the Mahdi's personal appearance, our author says :

"Mohammed Ahmed was a powerfully-built man, of dark-brown complexion and carefully-kept skin ; he had a pleasant smile, which showed to advantage the curious slit between his front teeth. By constant training, he had acquired a gentle manner in speaking, and, with these exceptions, there was nothing unusual in his appearance. He wore a dirty *jibbeh* [cloak], on which parti-coloured strips of cotton had been sewn ; on his head the white skull cap or *takia*, round which a broad white turban was bound ; he also wore a pair of loose drawers and sandals."

There can be no doubt that the Mahdi was firmly convinced that he had a divine mission to perform. While giving special attention to the organisation of his army, he spared no effort to introduce a reform of political abuses. True, the measures he employed were of a severe nature, but his apologists may plead justification. He had to deal with a wild and savage people, who are only subjugated by an iron rule and led by emotion. Reasoning with them was out of the question.

Much that is brought forward in this book goes to favour the idea that the Mahdi felt persuaded of the decay of the Mohammadan religion, and honestly desired to remove those abuses which he deemed the outcome of a half-understood civilisation, and which had serious ill effects on the people.

"His primary object was to be a religious reformer, and to preach that to him was confided the task of bringing back the religion now polluted by the Turks to its original purity."

According to our author, the Mahdi certainly effected some improvement during his brief rule. Among other things, he entirely forbade the use of alcoholic drink, as well as smoking and chewing tobacco. Any infringers of these rules were severely chastised. Even words of abuse were punishable with twenty-seven lashes. He also issued many new regulations concerning marriage. Immorality in some cases was punished by death of a revolting nature. He further prohibited weeping and wailing for the dead. Those who have resided in the East will doubtless remember that this ancient custom still prevails—not only among Mohammadan, but also among the Christian population.

Although, when taken captive, Father Ohrwalder and the two nuns were at first

subjected to the most severe hardships, and on refusing to become Muslims were ordered to be executed, it seems that the Mahdi hesitated to carry out his threat on the ground that according to Moslim law it is not lawful to kill religious servants who have not offered armed resistance. Thus they escaped death ; but it must always remain a wonder how they were able to live through all they had undergone. Death would have been thought at that time a happy release. Finally, owing to the instrumentality of the Latin Archbishop of Egypt, aided by the friendly assistance of those in authority, their rescue was effected.

It is hardly possible to imagine more blood-curdling atrocities than those that were enacted after the fall of Khartum. The following will give an idea of what took place :

"The ruthless bloodshed and cruelty exercised by the Dervishes in Khartum is beyond description. I will briefly describe the deaths of the best-known people. Nicola Leontides, the Greek Consul, who, on account of his amiable character, was much respected in Khartum, had his hands cut off first, and was then beheaded. Martin Hansel, the Austrian Consul, who was the oldest member of the European colony, was alive up till 2 p.m., when some Arabs from Buri, led by his chief Kavass, who was on bad terms with him, entered the courtyard of the house, and on Hansel being summoned to come down, he was at once beheaded. At the same time, Mulate Skander, a carpenter, who lived with him, was killed in the same way. His body, together with that of his dog and parrot, were then taken out, alcohol poured over them, and set fire to. After a time, when the body had become like a red-hot coal, it was thrown into the river."

There are even worse pictures of butchery and inhuman cruelty given ; but the above will suffice to show the mad blood-thirstiness of the Arabs after the fall of Gordon's city.

The book contains a valuable index and some useful maps. It must be admitted, however, that it is difficult to understand why a "sketch-map showing correct position of the I.B.E.A.C. Co.'s forts and boundary of Uganda" is interpolated. Surely it is out of place in a work of this character. There are a few interesting illustrations, those reproduced from photographs being especially good.

H. ANTHONY SALMONÉ.

*Twenty-five Years of St. Andrews.* By A. K. H. B. In 2 Vols. Vol. II. (Longmans.)

The second volume of the Country Parson's Reminiscences is in some respects less readable than its predecessor, while in others it is to be preferred, at least as a literary performance. The earlier volume was dominated by nothing and nobody but the curious half-impersonal egotism of the author ; the later is distinctly dominated by Anglicanism impersonated by Bishop Thorold. It is tolerably evident, from what Dr. Boyd says, that in spite of his being a Scotch son of the manse, he would have been much more at home in the Church of England than in the other Establishment

of whose Assembly he has been Moderator. In the second last chapter of this volume he says :

"I attach not the smallest importance to Presbytery. The tie I acknowledge is to the National Establishment. When in England, I belong to the Church of England, and that most heartily."

This is, to say the least of it, surely a rather curious statement to come from one who is understood to be in the first instance a Presbyterian. When in Italy, does Dr. Boyd belong to the Church of Rome, and that most heartily ? When in Russia, does Dr. Boyd belong to the Greek Church, and that most heartily ? Even non-Scotch and non-Calvinistic readers of his book would have been glad if he had defined his theological position instead of merely indicating his ecclesiastical attitude.

Apart from this, however, there is a certain amount of pathetic seriousness in the second volume, which, although it is unfortunately allied with sloppiness of style, gives it an air of gravity that was not possessed by its predecessor. Dr. Boyd loses his chief St. Andrews friends—Principals Tulloch and Shairp among the number—by death ; and before the volume opens, he himself appears to have had a rather alarming illness. Of course he never ceases to be self-complacent, while persistently proclaiming himself to be in no sense an egotist. Thus he notes with evident satisfaction that one of Mr. Smiles's books was for a time advertised by its publishers with the notices he had written of it for two periodicals, and that "an animal of extraordinary value and beauty appeared in the published record of high-bred cattle as bearing my odd initials." Dr. Boyd's *alter ego* secured a prize at many shows.

"But the last mention of him was tragic. The murrain got into that unpurchasable herd, and they had to perish. A paragraph said 'A. K. H. B. is still alive, but he is to be killed to-morrow.' I heard no more."

Had, indeed, Dr. Boyd been capable of taking a deeper interest in humanity than he has done, and of cherishing a Swift's or a Balzac's contempt for it, he would have played with considerable success that rôle, which all self-conscious folk try at one time or another to play, of Mephistopheles to his own Faust. But Mephistopheles Boyd has a very good opinion—perhaps a trifle too good—of Faust Boyd. He takes note of all the kind things that editors and publishers have said of the various books, full of neat morality and still neater religiosity that have been published by the author of *Recreations of a Country Parson*. It may, indeed, be doubtful whether Mephistopheles Boyd means to take Faust Boyd down with him below at all. The latter gentleman, if I remember aright, took good care to intimate in the first volume of his Reminiscences that he had in advance secured a mansion in the sky, like his predecessors in the first charge of St. Andrews.

This second volume of *Twenty-five Years of St. Andrews* will be read, like the first, mainly for the good stories told of celebrities of almost every sort and intellectual size. Nearly all of them have already been

made as much as possible of in the daily papers. There is a legend, it seems, that "Carlyle, being told I was minister of St. Andrews and its parish church, shook his head and said sorrowfully, 'God help them!'"

"The truth," says Dr. Boyd, "is that he had come to St. Andrews in his last visit to Scotland; and, of course, had gone into the parish church, whose severe plainness pleased him. Then he asked who was minister of the church; and, being told, said 'God bless him.'"

Here is an excellent example—Dr. Boyd is indebted to Mr. Froude for it—of a man looking at a matter from only one point of view.

"A youth at Oxford being examined in Paley, was asked if he could mention any instance of the Divine goodness which he had found out for himself. 'Yes; the conformation of the nose of the bull-dog. Its nose is so retracted that it can hang on to the bull and yet breathe freely. But for this it would soon have to let go.' The bull's point of view was not regarded at all."

Again—

"'There must be a great deal of religious zeal in this town,' said somebody seated on the box to the driver of a four-horse coach, 'there are so many churches.' But the shrewd old Scotchman said with much contempt, 'It's no religious zeal ava', it's just cursedness of temper.'"

In these later years Dr. Boyd would seem to have set himself deliberately to collect, treasure in note-books, and publish after-dinner anecdotes, chiefly about his contemporaries both in Scotland and in England. He says that his admiration of the late Lord Westbury was "intense"; and it is at least possible that he may have been led unconsciously to imitate his hero. He is at his best when saying a drily malicious, but polite, thing of some one for whom he has what he styles an elective antipathy. These two volumes must contain in effect all that Dr. Boyd has to say of the folk he has come in contact with during the last quarter of a century. A still more interesting, and probably even more Westburian, book would be one indicating what these folk think of Dr. Boyd.

WILLIAM WALLACE.

*Polite Conversation in Three Dialogues by Jonathan Swift. With Introduction and Notes by George Saintsbury. (The Chiswick Press.)*

The form of this reprint is very satisfactory, and the reproduction of Swift's text leaves little to be desired, though a collation with the second edition would probably have been useful in its bearing on one or two passages. The *Hints towards an Essay on Conversation* might with advantage have been prefixed. It is an interesting little treatise, and contains a brief and sober statement of Swift's positive views on the subject; while the *Polite Conversation*, as we cannot but think, is rather of the nature of an object-lesson, showing by example what should be most strenuously avoided in ordinary social intercourse, and is wholly ironical throughout. Swift's love of proverbs is well known to every reader of the *Journal to Stella*; and it is difficult to believe

that so much superficial brilliance could have characterised the average talk of the upper or middle classes at any epoch. Mr. Saintsbury points out that Thackeray has conveniently ignored Swift's explanation with regard to the strangely disordered details of the banquet of which the great humorist has made so much. But Mr. Saintsbury, in arguing against Scott in favour of the Dean's "actual truth of reporting," seems in his turn to have passed over too lightly Swift's own distinct confession that his work is but a highly exaggerated abstract, and not a typical reproduction, of the "polite conversation of the day."

"I am far [he writes, p. 27] from desiring, or expecting, that all the polite and ingenious Speeches, contained in this Work, should, in the general Conversation between Ladies and Gentlemen, come in so quick and so close as I have here delivered them. By no means: on the contrary, they ought to be husbanded better, and spread much thinner. Nor do I make the least Question, but that, by a discreet thrifty Management, they may serve for the entertainment of a whole Year, to any Person, who does not make too long or too frequent Visits in the same Family."

And the astonishing statement (p. 9) that proverbs have been rejected in the composition of these Dialogues is delightfully ironical. A very large proportion of these "polite speeches which beautify conversation" will be found in the Elizabethan dramatists, in Camden's *Remains*, and in Ray's *Proverbs*; and doubtless the origin of all will some day be traced when we possess a trustworthy historical guide to the "philosophy of the British vulgar." A good edition of the works of Swift, and a good lexicon of British proverbs and proverbial sayings arranged "on historical principles," are among the most obvious needs of the student of English literature. For instance, we find here (p. 111) the phrase "something like a tansy," concerning which Mr. Saintsbury gives a very uncertain sound. It occurs in Beaumont and Fletcher, in Motteux' translation of Rabelais, and in *Tristram Shandy*. It certainly refers, not to the plant, but to the pudding of many ingredients which figures in most old English cookery books; but whether it is used here in a complimentary or uncomplimentary sense of the result of Miss Neveront's attempt to mend her lace, it is, with our present books of reference, difficult to decide.

There is one very important point with respect to this treatise which we must ask Mr. Saintsbury to reconsider. It was first published in 1738; but the editor writes that "the composition dates, as is known to a practical certainty, many years earlier," and he attributes it to "the first decade of the eighteenth century." On the contrary, the whole atmosphere seems to us to be that of George II. rather than that of Anne.\* The reference to Burnet's *History* cannot have been written before 1723, when vol. i. was published; the second volume did not

appear till 1734. Mr. Saintsbury suggests that Hoadly may have been the "infamous Court-Chaplain," who "fully convinced the Maids of Honour that there was no such place as Hell." The reference could scarcely have been to Hoadly in any case; but we know from Swift's *Directions for making a Birthday Song* (1729) that Samuel Clarke was the divine intended:

"'Tis grown the choicest wit at court,  
And gives the maids of honour sport;  
For, since they talk'd with Doctor Clarke,  
They now can venture in the dark:  
That sound divine the truth has spoke all,  
And pawn'd his word, Hell is not local.  
This will not give them half the trouble  
Of bargains sold, or meanings double."

Both in the Introduction and in the Dialogues, Quadrille is the favourite game of cards. It only succeeded after many years to the Ombre of Queen Anne and of the "Rape of the Lock." In the *Suffolk Correspondence* (i. 257), in a letter of 1726, it is spoken of as a "new" game. At p. 41 "Simon Wagstaff"\*\* introduces Gildon, Ned Ward, and John Dennis, "those" of them "who are still alive"—with an obvious hint that they were all dead. Gildon died in 1723, Ned Ward in 1731, Dennis in 1731. Mr. Saintsbury speaks of Col. James Graham as a "shadowy personage."† But Col. Graham, of Lovens, was a very real person indeed, whose Life has been separately written, and who has his place in the *Dictionary of National Biography*. We know from the *Journal* that he was an acquaintance of Swift's; but Swift would scarcely have written of him as he does before his death, which occurred in 1730. Captain John Stevens, whom Mr. Saintsbury has forgotten, is obviously introduced here on account of his "New Dictionary of Spanish and English. *With Vast Numbers of Proverbs*," published in 1726. So, too, the allusions to Charles XII. (d. 1718), to Sir Isaac Newton (d. 1727), to the controversy on drinking to the memory of the dead, with which the Introduction concludes, and to Hanover-square (p. 134), must all be considerably later than the age of Anne. Grimston, who is referred to at p. 79, is apostrophised in the *Rhapsody on Poetry* (1733) as "Great poet of the hollow tree." But we have Swift's direct authority for the later date. The Dean, in a letter to Gay and the Duchess of Queensberry, dated August 28, 1731, states that he then had two great works in hand: "one to reduce the whole politeness, wit, humour, and style of England into a short system; for the use of all persons of quality, and particularly the maids of honour." This is certainly the *Polite Conversation*; the second being the *Directions to Servants*. And Mrs. Laetitia Pilkington relates an anecdote which may be true (*Memoirs* iii. 146): — "on you, you slut, said the Dean, you gave me a Hint for my Polite Conversation, which I have pursued. You said it would be better to throw it into Dialogue; and sup-

\* The *Miscellaneous Works* of Dr. William Wagstaffe, in which Swift was undoubtedly concerned, though probably to a less extent than Mr. Dilke maintained, were published in 1726.

† It may not be too rash to hazard a conjecture that Lord and Lady H——, at p. 17, may be the Herveyes.

\* The language, however, altered but slowly; and most of the solecisms mentioned at p. 32 Swift had already satirised in the *Tatler* for September 28, 1710.

pose it to pass amongst the Great; I have improved by you." There can, I think, be little doubt that this treatise, as we possess it, was substantially written by Swift some fifteen or twenty years after the death of Queen Anne.

C. E. DOBLE.

NEW NOVELS.

- Rosni Harvey.* By Hannah Lynch. In 3 vols. (Chapman & Hall.)  
*The March of Fate.* By B. L. Farjeon. In 3 vols. (White.)  
*Whither?* By M. E. Francis. In 3 vols. (Griffith, Farran & Co.)  
*The Fate of Herbert Wayne.* By E. J. Goodman. (Chatto & Windus.)  
*The Germ Growers.* By Canon Potter. (Hutchinson.)  
*Ida's Mistake.* By V. G. F. (Digby, Long & Co.)  
*How I became Eminent.* By Jean Middlemass. (Eden, Remington & Co.)

MISS LYNN's first novel, *Prince of the Glades*, was a work of considerable promise, and we can congratulate her on now having left it far behind in *Rosni Harvey*. It is true the story is not without defects, including too great a straining after intellectual effect; but the personages are well conceived, and their conduct all through is in harmony with their mental and moral characteristics. Their is something truly pathetic about the central figure. Rosni Harvey is the daughter of an Irish gentleman of good estate, but she stands utterly isolated from her relatives and the world. Her life is loveless, save for the affection given to, and returned by, a child-brother, who prematurely dies. Her mother was cruel and her father unsympathetic. She nourished her youth in utter loneliness, and her one great pleasure lay in study. While secretly inclined to Positivism, she was not very clear upon the matter, for "her attitude towards Rousseau was that of disciple to master." Life to such a girl, amid commonplace surroundings, was of course simple torture; and her lack of orthodox religion scandalised her parents and the neighbouring families. Rosni was not beautiful in appearance, but there was a fascination about her and a higher grace which completely conquered all with whom she came into contact. Life suddenly opened out new possibilities for her when Randal Lismore, a handsome student, came to act as tutor to her brother. He assisted her in her recondite studies, and of course they gradually fell in love. Randal was banished by the irate parents, but in their final interview the lovers vowed eternal fidelity. Rosni's was a high, proud, and self-contained nature, and she long kept her vow; she did not give her affection lightly, but when once she had bestowed it she was changeless, if the object proved faithful. Randal, on the contrary, was weak, showy, volatile; he forgot his promise and married a rich Greek. The rest of his life was spent in remorse; for one after-sight of Rosni convinced him that his heart

was irretrievably hers. But we get a better impression of him at the last, where he is nobly endeavouring to requite his wife's affection after the death of their child. Rosni, who had never quite the same love to give again, nevertheless married another Greek who would have worshipped her without return of any kind; but ultimately she discovered his true worth, and found that he was a hero as compared with the pinchbeck Randal. As a girl-character, Rosni is just a little overdrawn on the intellectual side; for we can hardly conceive a young lady of nineteen turning for consolation in the troubles of life to such compositions as Marcus Aurelius's *Meditations* and the philosophical disquisitions of Descartes. This novel is very suggestive, and full of thought. If not wholly elaborated with the care which such great writers as George Eliot bestowed upon their productions, it at any rate compels attention for its grasp of character and its descriptions of natural scenery.

Mr. Farjeon seems to have succeeded to the mantle of the late Wilkie Collins. He employs to a great extent the same literary methods, and creates his effect by letters, diaries, private inquiries, &c. *The March of Fate* has plenty of mysteries, and the developments of the story will be followed with keen interest. Mr. Haldane, of Manor Hall, Chudleigh Park, is a man who has led a dual existence. In his youth, as Mr. Julius Clifford, he betrayed a trusting woman, and cruelly abandoned her and her child to their fate. The daughter reappears when this narrative opens, and is in turn betrayed by Haldane's friend, Louis Redwood. In the monetary clutches of the latter, Haldane is obliged to favour his suit for the hand of his legitimate daughter, Agnes Haldane. The latter, however, loathes Redwood; and rather than accept his advances she allows herself to be driven from home and to fall into the direst depths of poverty, in which she is sustained by her devoted maid, Rachel Diprose. At last her own faithful lover, Frederick Palmer, comes from the Antipodes to rescue her. There are some smart episodes relating to horse-racing and the shadier sides of fashionable life. It would be unfair to the author further to disclose the ramifications of the plot, which is one of the best ever constructed by Mr. Farjeon. The moral of the story may be found in some remarks by Mr. Barlow, the private detective. When assured that human lines which lie far apart can never cross each other, he replies:

"It is those lines that lie so far apart that so often cross when least expected. High and low are closer together than you suspect. Life's a chess-board; move a pawn wrong and your king's in danger."

The first volume of Mrs. Francis's *Whither?* is unusually good. The interest of the reader is excited to its utmost tension by the strangling of wealthy old Mr. Whitworth, and the trial of his beautiful niece, Virginia Whitworth, for the murder. She could not hurt a fly; but owing to the machinations of a Doctor Roberts—son of her grandfather's steward—whose addresses she indignantly scorns, she is made to appear almost guilty in the eyes of the world, and barely escapes the condemnation

of the law. The second volume effects a transmigration in the heroine. She now becomes Mary Graham, a governess, and endeavours to throw over the old life altogether. This portion of the story is tedious and long drawn out; though in the yeoman, Jonathan Byres, it probably introduces us to the best character in the book. He falls in love with Mary, but soon discovers that she is far beyond him; moreover, he has a powerful rival in Geoffrey Plunkett, the nephew of Squire Plunkett. The latter Mary cannot regard with indifference, but because of the indelible stain upon her life she crushes the new-born affection. The villain, Roberts, discovers her in her northern retreat, and threatens to expose her if she will not marry him or share Mr. Whitworth's fortune with him. The rest of the story is occupied with Jonathan Byres's plans to foil the conspirator; but just when everything is being cleared up, and the difficulties removed from the heroine's path, the author very illogically makes her die. There was no necessity whatever for this step, as happiness and a good name were within Miss Whitworth's reach, and we imagine that readers will be disappointed with the abrupt termination of her life's history.

It was quite right that Mr. Goodman should not lose his labour in *The Fate of Herbert Wayne*, because another writer had already hit upon a similar idea. Original ideas are so few, and they are getting used up at such a rapid rate, that critics should be careful how they charge with plagiarism independent workers who unconsciously travel upon the same lines. Mr. Goodman's story is entertaining, and is well and naturally told. The affliction of Oscar Ford, who has lost his friend Wayne under mysterious circumstances, and who cries for vengeance upon his supposed murderer, commands our sympathy. He forms a pathetic figure, and his case recalls that of Charles Lamb's sister.

Canon Potter has produced a remarkable work in *The Germ Growers*. The mystery and origination of evil have exercised philosophic minds from the earliest ages. There is something weird in our author's suggested explanation of it. He conceives a means by which, even in the flesh, utterly wicked men may produce the germs of physical, mental, and spiritual evil. But all men change into spirits of ether, and become dwellers in space; only those who have sold themselves to the Prince of Darkness become the germ growers of crime and suffering. Very graphically he takes us through the various stages of those who begin under the present human conditions to bind themselves to the Evil One. There is a plausibility in the narrative which almost makes us believe in an Infernal Crime and Pestilence Manufacturing Company, with the Son of Perdition as chairman.

Life is all too short for books like *Ida's Mistake*: or Realities and Trivialities, where the trivialities are greatly in excess of the realities. No doubt if the story had been compressed into one third of its present length, it would have been very readable, for we now and again get some natural

glimpses into child life. But as the thing stands, it is inordinately drawn out, so that we are tempted to complain that "Ida's mistake" is nothing compared with that of the author.

Is Miss Middlemass poking fun at the way in which some dramatic stars have made their fame in *How I Became Eminent*. There is certainly a considerable element of burlesque in this clever little story. Harry Hervey, alias Harry Vandeleur, is seized with a craze for the stage, and gives up the certainty of a large commercial income for the glory of playing Hamlet and other great tragedies for a few pounds a week. He is also cut off for a time from the love of his youth in consequence. Vandeleur becomes a leading star in the provinces, but he never gets beyond a certain point. He has talent and excellent execution, but is a stranger to the divine afflatus. Dave Appleton, an enterprising Yankee, finds him out and exploits him, under an absurd agreement, which enables the American to do what he likes with the tragedian. We shall not reveal the startling surprises he goes through, but eventually both manager and actor make their fortune in an extraordinary manner.

G. BARNETT SMITH.

#### SOME BOOKS ON ANCIENT HISTORY

**THE "STORY OF THE NATIONS."**—*Sicily: Phoenician, Greek, and Roman*. By E. A. Freeman. (Fisher Unwin.) The last volume in the "Story of the Nations" series is one of the best. Prof. Freeman's tried skill as a writer of, on the one hand, large works, and, on the other, magazine articles, enabled him to strike an excellent mean in the composition of a short and popular history. It was a favourite saying of his that "in order to write a small history you must first write a large one," and readers of his large *History of Sicily* will recognise the views and even the phrases of it in this smaller version. It should, however, be added that the present volume comes lower down than the *History* has yet done, for it ends with the time of Constantine the Fifth. Thus we get in it at least an outline of the historian's treatment of his subject for some centuries after the Athenian attack on Syracuse, with which the third volume of the large *History* dealt. The lives of Dionysius the Elder and the Younger, the adventures of Timoleon and Agathokles, the times of Pyrrhus and Hieron, the Punic wars, and the obscure period of subjection to Rome, are outlined with masterly brevity. Prof. Freeman had intended to write for the "Story of the Nations" a sequel, beginning with the coming of the Saracens, and carried on at least till "the Wonder of the World is laid in his tomb at Palermo." The illustrations are numerous, fairly good, and to the point; and the reader will himself be dull who finds the book other than very interesting.

**ALLGEMEINE GESCHICHTE DES ALTERTUMS.** Von H. Welzhofer, Dritter Band.—*Geschichte des Orients und Griechenlands im sechsten Jahrhundert v. Chr.* (Berlin: Seehagen.) Herr Welzhofer's *Universal History of Antiquity* pursues the even tenor of its agreeable and instructive way. It is pleasant, smooth reading, very simple and plain, although the author has a trying way of saying, at times, "I do not agree with so-and-so, but further discussion must I here renounce." The great feature of the book seems to us to be the skill with which an immense number of old facts,

new theories, and real discoveries are co-ordinated into a lucid narrative of moderate length. The first chapters of the present volume deal with Media (giving an excellent account of Zoroastrianism), the later Babylonian monarchy, the rise of the Persians, the fall of Lydia and Egypt, and the reign of Dareios (stopping short of the Ionic revolt). The author reposes too much confidence in Xenophon's *Cyropaedia* as an historical authority. We can quite understand the temptation to use that book to fill up from it gaps in our evidence, and to obtain from it lighter touches and stories; but it is unsafe. We give the *Cyropaedia* much more the character of an historical romance than Welzhofer does; and, in any case, it is straining his theory to take the philosophical remarks with which Xenophon's Cyrus closes his life as really coming from an early Persian king, and not from the pupil of Sokrates. We are more inclined to subscribe to Welzhofer's view, that there may have been something in Herodotus's tale of the deliberation of the seven Persians as to the best form of government. The Persians were no more accustomed in 521 B.C. than the Greeks to despotism. Then we come to the history of the Greek peoples in the sixth century, "a period in which all over the Greek world the party struggles and constitutional changes of the preceding century were continued." This general view is traced out in Athens, in the Peloponnese, and in the great colonies of the East and West. But foreign wars are also put in their proper places. Welzhofer's view of Polykrates is not nearly so favourable as that of Curtius was; "it is doing this pirate too much honour to ascribe to him the patriotic plan of uniting all Ionians against Persia." The priesthood of Delphi, mighty abroad, troubled at home by unruly neighbours, is ingeniously compared to the medieval popes who suffered the worst humiliations in their own city. The account of Athens is, of course, specially full, but we really do not understand what is meant by speaking of a tyranny set up at Athens about 630. As to the plan by which the later despotism of Peisistratos was restored, we quite agree with Welzhofer in accepting Herodotus's story of the woman Phya. Plutarch's life of Aratus, we may remark, shows (c. 32) that the common people at a far later day could still take a woman for a goddess. Herr Welzhofer saves himself a good deal of trouble by almost ignoring the newly-found *Constitution of Athens*. His accounts of Solon's reforms, of the position of the Thetes, and of election by lot, are such as might have been written three years ago. The new treatise, he says, "gives me a more unfavourable impression the more often I read it. In my opinion, it can hardly come from Aristotle, and it is even possible to doubt whether it belongs to classical antiquity." What is new in it is open to criticism, and what is not new has been told better before.

*Vicares et Comtes d'Afrique, de Diocletien à l'Invasion vandale.* Par A. C. P. de Lessert. (Paris: Picard.) M. de Lessert, favourably known by his long series of papers on Romano-African affairs, here examines thoroughly, and with the aid of epigraphic evidence, the later system of Roman government in Africa. It had become curiously unlike the arrangement which the founder of the empire left behind him. Instead of large provinces under single governors, half of which governors unite military with civil authority, we find *provinciae in frusta concisae* and a complicated system of government which aimed at combining the administrative advantages of large districts and commands with the safety of small ones. The military power is generally (not universally) divided off from the civil, and wielded by counts or dukes. Among the many high

officials whom this system called into being, M. de Lessert has selected for study the vicars and the counts. The system was not made in one moment complete in all its parts, and he argues for the priority of the vicars in Africa. A list is given of all the holders of these two offices who are known to us, with such particulars about each as time has spared; and an introduction lays down the titles, rank, powers, jurisdiction, and suite of each class. The work is carefully done, but it lacks—no doubt it did not aspire to—the magic with which Gibbon made a Bonifacius live again before us.

*Das Hannibalische Truppenverzeichnis bei Livius.* Von E. von Stern. (Berlin: Calvary.) The question of what authority or authorities Livy had before him in writing his third Decade is one on which modern inquirers have held very opposed views, and have not infrequently changed the views they held. Whom did Livy follow? Did he use Polybius at first hand? and, if so, how can we account for certain little differences between his statements and those of Polybius occurring at points where we should have expected the nearest agreement? The greater questions here can only be settled by bestowing close attention upon the smaller ones; and Prof. von Stern is going the right way to work in beginning with a study—minute, though compressed into about thirty pages—of a single passage. The short list of Hannibal's troops in Livy 21, 22, has often been employed as a proof that Livy, when he wrote it, was using Polybius; while, on the other hand, the differences between that passage and Polybius 3, 33, have sometimes been held fatal to this view, sometimes explained away or treated as of little account. Prof. von Stern, while he recognises and explains the divergences, maintains that Livy took his list of troops directly from Polybius. That the Roman author used the Greek in this manner, we think, the view supported by the cumulative evidence of the many points of likeness in the way the story is told by the two. The presentation of the story would have been less alike if it had been passed through a third mind—a Coelius or a Valerius Antias—or drawn by both authors from Piso as a common original.

*Der Römisch-Karthagische Krieg in Spanien, 211-206.* Von M. Jumperz. (Berlin: Weber.) Herr Jumperz' brief paper has two objects—(1) to correct and clear up the faulty chronology of Livy for the Spanish events of 211-206, and (2) to attack afresh the eternal question of the relation of Livy's work to that of Polybius. He agrees with the conclusion of Soltau's striking essay in *Hermes* 26, that Livy only used Polybius indirectly, through some intermediate author; but he dissents from Soltau's opinion that, where Livy's chronology has gone wrong (beginning with the years 211-210), the fault is to be imputed to the intermediate author. It is, he argues, Livy's own—with a possible exception of the year 206. As we believe that—all differences notwithstanding—Livy used Polybius directly and, indeed, constantly, we cannot go with Herren Soltau and Jumperz in their further conclusions; but it is a pleasure to be able to speak well of the powers of research and expression shown in the present essay, which is a thesis for a doctor's degree.

#### RECENT THEOLOGY.

*The Newly Recovered Apology of Aristides.* By Helen B. Harris. (Hodder & Stoughton.) It is surely an encouraging sign of the times that, at once on the discovery of a document illustrating the early growth of Christianity, an intelligent and scholarly attempt is made to popularise the new treatise. Prof. Harris discovered in 1889, at the convent of St. Catherine on Mount Sinai, a Syriac version of the lost

*Apology of Aristides.* While a translation of this into English was in the press, the further discovery was made that the old Greek romance, called the Life of Barlaam and Josaphat, contained a large part of the Greek text of Aristides embedded in its narrative. Of the nature and contents of the work thus recovered, and its bearing upon our conceptions of early Christian history, Mrs. Harris, in the volume before us, gives an interesting account. Her last chapter contains as much of her husband's translation from the Syriac as she thinks will be found useful and edifying. We should have liked a short note on the use made of Aristides in "Barlaam and Josaphat." Mrs. Harris's style is clear and vivacious, and she shows both judgment and knowledge in her summary of "the doctrine," and "the ethics" of the recovered *Apology*.

*Christian Monasticism.* From the Fourth to the Ninth Centuries of the Christian Era. By I. Gregory Smith. (A. D. Innes & Co.) Dr. Smith has collected into one volume a series of essays on Christian monasticism, contributed originally to the Dictionaries of Christian Biography and Christian Antiquities. In order to make his sketch complete, he has used material supplied by other contributors to the Dictionaries already mentioned; but these additions are unimportant. On the whole, the book is a revision and rearrangement of Dr. Smith's own work—a work, of course, which has extended over many years. The value of this work has been already recognised. It is distinguished by sound scholarship, wide erudition, and a temperate candour essential to the satisfactory treatment of Dr. Smith's complicated subject. Students will find the general conspectus of the whole subject furnished by the volume most valuable; but it is to be feared that for the general reader the style is too concise, and the matter packed too tightly together. The book is furnished with an index.

*The Gospel Narrative or Life of Jesus Christ &c.* By Sir Rawson W. Rawson. (Griffith, Farran & Co.) We are given in this carefully executed compilation, first, a continuous narrative of the events and sayings recorded by the four evangelists in chronological order and in the language of the Gospels, arranged beside a table which refers us to chapter and verse, notes variations of statement, and records significant changes adopted in the Revised Version; secondly, in appendices are added an "epitome and harmony" of the first "narrative and harmony," and a table of miracles, parables, and discourses. We are sorry that the "narrative" has not been composed from the Revised Version. Those who care to systematically study their Gospels will prefer for the purpose the more accurate translation; but we have no other fault to find with an admirable piece of work. Like all painstaking harmonisers, Sir R. Rawson arrives at views of his own with regard to the arrangement of his narratives. He looks upon St. Luke ix. 31 to xviii. 14 as containing the incidents of "a single and continuous, though probably not direct, journey through Galilee and Samaria to Jerusalem." At the end of this journey he would insert St. John vii. 2 to x. 38, describing a stay in Jerusalem from the Feast of Tabernacles to the Feast of the Dedication.

*Stories of the Saints for Children. The Black Letter Saints.* By Mrs. Molesworth. (Longmans.) The stories of the Black Letter Saints could not be more gracefully or simply told than they are in Mrs. Molesworth's pretty little volume. Though it is intended "for children," grown up people also will find the book useful and interesting. It is "for children" specially, merely because it offers plain narrative without criticism or mention of

authorities. The illustrations are delightful. They are carefully chosen from such old masters as Martin Schoen, Botticelli, Fra Angelico, and add very much to the charm of the book; but the printing of the names of the artists is occasionally careless. The binding is exceptionally neat and pretty.

#### NOTES AND NEWS.

MR. JAMES ASHCROFT NOBLE has in the press a volume of five essays, including his notable article on "The Sonnet in England," which appeared in the *Contemporary Review* for September, 1880, and anticipated a revival of that form of verse; and also papers on Leigh Hunt, R. S. Hawker, and the *Germ*. Mr. Noble, we may add, is the senior member of a brilliant school of Liverpool writers, which further comprises the names of Mr. Hall Caine, Mr. William Watson, and Mr. R. Le Gallienne; and all of these have ever been ready to acknowledge the benefit they derived from his criticism and encouragement.

MR. EDWARD WHYMPER is preparing for publication an edition de luxe of his *Scrambles among the Alps in the Years 1860-69*, which includes the story of the first ascent of the Matterhorn. The volume will have five maps and 130 illustrations.

MESSRS. CHAPMAN & HALL will publish shortly a History of the Gold Coast, written by Colonel A. B. Ellis, of the First West Indian Regiment.

MR. FRANK HARRIS is collecting for issue in volume form his short stories which have been appearing in the *Fortnightly Review*. The title will be "Elder Conklin."

MR. SAMUEL REID is publishing, through Messrs. Isbister & Co., a daintily got-up little volume of poems, entitled *Pansies and Folly Bells*. Mr. Reid, who is himself an artist, is the brother of Sir George Reid, the president of the Scottish Academy.

THE Queen has accepted the dedication of Mr. Swynnerton's forthcoming collection of Indian folk tales, to be entitled *Indian Nights Entertainment*.

THE new volume of the series of "Famous Women of the French Court," published by Messrs. Hutchinson & Co., will be *The Duchess of Berry and the Court of Louis XVIII.*

WE understand that "Hermione," the author of *John Gentleman, Tramp*, just published in Messrs. Oliphant, Anderson, & Ferrier's "Pocket Novel" series, is the pseudonym adopted by the wife of Mr. W. T. Noryquay Forbes, the Glasgow artist.

THE third edition of Mrs. Oliphant's latest novel, *The Cuckoo in the Nest*, is exhausted. A fourth edition is now in the press.

THE first meeting of the newly-founded Bibliographical Society will be held on Monday next, at 7.30 p.m., in the rooms of the Library Association, 20, Hanover-square, when the president, Mr. W. A. Copinger, will deliver his inaugural address. Among other papers promised for the session are: "The Present Condition of English Bibliography," by Mr. H. B. Wheatley; "Method in Bibliography," by Mr. F. Madan, of the Bodleian; "Special Bibliographies," by Chancellor Christie; "The Official Record of Current Literature," by Mr. H. R. Tedder, of the Athenaeum Club; "The Ideal Book," by Mr. William Morris; and "The Printing and Publishing of Modern Books," by Mr. C. T. Jacobi, of the Chiswick Press.

DURING the last five years the "Index Library," the organ of the British Record Society, has printed, under Mr. Phillimore's editorship, nearly 400,000 record references, in-

cluding calendars to about 100,000 wills at Somerset House, Lichfield, and elsewhere. At an extraordinary general meeting of the society, held last week in Richmond Herald's Chambers at the College of Arms, it was unanimously decided, on the motion of Mr. G. E. Cokayne, Norroy King of Arms, that the society should be forthwith incorporated under the title of the "British Record Society, Limited."

THE last number of the *Euskal-erria* of San Sebastian (September 20) contains a curious unpublished account, furnished by the pseudonymous writer, Dr. Thebussem, of a tournament held at Tudela, in 1620, in honour of the Purissima Conception of Our Lady. Ten knights presented themselves as her champions, in liveries and trappings appropriate to the devices on their shields and their mottoes. These were one of her well-known attributes in Latin, with a Spanish *lettra*, in this guise:

"Rubus quem viderat Moises  
Si tu pureza en la Zarra  
No padecio combustion,  
Tampoco en tu Concepcion."

Two of the pieces went wrong: the fireworks on a tower intended to illustrate "Aqua multa (sic) non potuerunt extingue caritatem," burnt the traces, and the engine could not be drawn further, and had to be shunted to one side; and the dragon which represented the *Mysterium* of the Apocalypse vomited forth flames to such an extent as to be a real danger, and thus had to be promptly extinguished. A bull fight in the old style, with knights as torreadores, followed in the open Plaza de Armas. Prizes for both the tournament and the bull-fight were given by high dames, as it was feared that unmarried ladies (mozas) would not think it "decent" to award a prize to an unmarried "caballero," who might possibly misinterpret the favour. Altogether, both the devotion and the pleasure of the spectators were fully satisfied; the affair was most costly and brilliant.

#### TENNYSONIANA.

THE Rev. Stopford A. Brooke will contribute an important article on Tennyson to the December number of the *Contemporary Review*.

THE *English Illustrated Magazine* for December will contain an article on "Tennyson's Homes" by Mr. Grant Allen, with a portrait and illustrations by Mr. W. Biscoome Gardner.

BESIDES the "Welcome to Alexandra," mentioned in the ACADEMY of last week, Messrs. Elkin Mathews & John Lane have also acquired some copies of the second edition of the "Ode on the Death of the Duke of Wellington" (1853), in its original paper cover of mourning grey. This is accounted even rarer than the first edition (1852). It shows several important variations from the final text of the Ode. Most of the subsequent changes were merely verbal, and all were improvements. Examples are:

"Revere his warning; guard your coasts:  
now altered to

"He bad you guard the sacred coasts."

and  
"Till crowds be sane and crowns be just;"  
altered to  
"Till crowds at length be sane and crowns be just."  
and again,

"Hush, the Dead March sounds in the people's ears":  
altered to  
". . . . . wails in the people's ears."

But there are two lines (one not to be found in

the first edition), which almost of themselves justify the severity of contemporary criticism. After the apostrophe

"Where shall we lay the man whom we deplore?" comes

"He died on Walmer's lonely shore."

And between the magnificent descriptions of the Peninsular War and of Waterloo, is introduced the appalling remark

"He withdrew to brief repose."

The only addition we have noticed is that of the not very felicitous couplet

"Who let the turbid streams of rumour flow  
Thro' either babbling world of high and low."

*THE Revue Bleue* for November 12—which may be obtained in this country from Mr. T. Fisher Unwin—contains an article on Tennyson by Mme. James Darmesteter (Mary Robinson). The quotations are printed in English, with renderings into French prose.

AT a recent sale at Messrs. Puttick & Simpson's, a large paper copy of *Poems by Two Brothers* fetched £30; *Poems, Chiefly Lyrical*, £10 5s.; and the first edition of *In Memoriam*, £5.

#### THE FORTHCOMING MAGAZINES.

THE programme of *Good Words* for next year includes four serial stories: "To Right the Wrong," by Edna Lyall, with illustrations by Mr. Gordon Browne—to begin in January, and to be continued throughout the year; "The Wrong Prescription," by Lancé Falconer; "Firth Highland Gentleman," by Mr. Gilbert Parker; "The Man from the Four Corners," by G. B. Burgin. There will also be a series of biographical and critical studies by Prof. David Masson, on "Milton and his Haunts"; and short Sunday readings by the Bishop of Ripon, on "The Influence of Christ on Character." The Bishop of Worcester has undertaken to write on "The Saxon Monasteries of Peterborough"; Dean Spence on "The City of the White Walls"; Archdeacon Farrar on "The Statuary in Westminster Abbey"; Dr. A. Jessop on "The Ups and Downs of an Old Nunnery"; the Rev. S. Baring Gould on "The Cheshire Salt Region"; Mr. Walter Pater on "Hugh of Lincoln"; Mrs. Oliphant on "San Remo"; Commodore A. H. Markham on "Some of our Battle-ships"; and Dr. John Skelton on "The Orcadian Archipelago."

WITH the December part, which begins a new volume, *Cassell's Family Magazine* will be enlarged by the addition of sixteen pages. The programme includes: "Nature's Imitations, True and False," by Mr. Frank Beddard, prosecutor at the Zoological Gardens; sketches of men and things in the navy; a series of papers on the inner life of the House of Commons, with portraits and views; illustrated interviews with successful men; &c., &c.

THE new volume of the *Sunday Magazine* will have for its serial story "One in Charity," by Mr. Silas K. Hocking; also papers entitled "People I have met during my Fifty Years of Ministry," by Dr. Newman Hall; "The Moor: What lives and grows there," by Canon Atkinson; "Mount Athos and its Monks," by Prof. J. P. Mahaffy; "A Children's Paradise in the Tyrol," by Margaret Howitt; and two papers of Tennysonian, by one who knew the poet.

THE December number of the *Newbery House Magazine* will contain an account of a curious Abyssinian manuscript, with facsimile and translation; sketches of a Trappist settlement in China, by Mr. W. Savage Landor; an illustrated article on the Drapers and Mercers Companies, by Mr. Charles Welch; and a review of the juvenile publications of the season.

THE forthcoming number of the *Eastern and Western Review*, to be published on Monday next, will contain a paper entitled "Egypt for the Egyptians," giving extracts translated from the two principal Arabic newspapers on both sides of the question.

#### UNIVERSITY JOTTINGS.

IN Convocation at Oxford, on Tuesday next, it will be proposed to confer the honorary degree of M.A. upon Colonel Charles Swinhoe, who has just published (Clarendon Press) the first part of a Catalogue of Eastern and Australian Lepidoptera Heterocera in the collection of the University Museum.

MR. T. W. ROLLESTON—formerly of Trinity College, Dublin—has been appointed by the curators of the Taylorian Institution at Oxford to give the annual Taylorian lecture, in which office his predecessors have been Prof. Edward Dowden, Mr. Walter Pater, and Mr. W. M. Rossetti. He has chosen for his subject "Lessing and the Origin of Modern German Literature"; and the lecture will be delivered on Tuesday, November 29.

MR. EDWARD J. STONE, Radcliffe Observer, has been appointed to represent the University of Oxford at the Galileo tercentenary, to be held next month at Padua.

MR. F. T. PALGRAVE, professor of poetry at Oxford, will deliver a public lecture on Friday, November 25, upon "Spenser's Later Lyrics and *The Faerie Queen*," in continuation of former lectures illustrating the influence of the Italian Renaissance on English poetry.

ON Monday evening next, in the library of the Divinity School at Cambridge, Mr. J. Rendel Harris, university lecturer in palaeontology, will read "Notes on some Eastern Libraries, with special reference to Biblical and Patristic Research."

IN connexion with the Cambridge University Musical Club, Mr. A. J. Hopkins was to give a lecture to-day (Saturday) on "The Old Claviers, or Keyboard Stringed Instruments," with illustrations of their use.

DR. LORRAIN-SMITH, demonstrator in the physiological laboratory at Oxford, and Dr. F. F. Westbrook, professor of pathology at Manitoba, have been appointed to studentships in pathology at Cambridge, on the John Lucas Walker fund. There were six candidates, of whom it is stated that others also showed exceptional ability.

THE Union at Cambridge has decided, by a majority of 225 votes to 214, that M. Zola's works may be placed in the library.

WE may mention in this place that J. L. G. M—under which initials it is not difficult to recognise the Bursar of Pembroke College—has published (London: Henry Frowde) a valuable collection of *Notes on the Oxfordshire Domesday*. The university, of course, was then non-existent; and the only reference to the city is for a few mills and houses in Oxenford. The plan of the author is to give—(1) an alphabetical lists of all the manors, &c., with their hideage, their tenants, tenants in capite, and tenants T.R.E., with concise notes identifying the modern names of the places, and tracing their ownership through later records; (2) a list of Domesday owners, fifty-nine in number, described so far as possible, with a statement of the ownership of their lands in the Testa de Nevill and Hundred Rolls; (3) a list of pre-Domesday owners, with their hideage, &c.; (4) a table showing the replacement of Saxon by Norman holders; and (5) an alphabetical list of Domesday sub-tenants. In addition, there is a statement of the Domesday Hundreds, in correction of that in Sir H. Ellis's Indices,

which has been laboriously formed by first identifying the manors, and from them reconstituting the Hundreds with the help of the Hundred Rolls and the *Testa de Nevill*. Altogether, this is an admirable piece of historical research, which will be of great utility to future students.

#### ORIGINAL VERSE.

TO BERNARDINE.

I LOVE thee, Bernardine, nor more nor less,  
Could I in amplitude of words express,  
If with poetic art and fancy's play,  
I troped and figured for summer's day.

What is't to quiver when thy name is heard,  
Like aspen leaves by breath of evening stirred?  
What is't to hope for thee like heaven above?  
Tell me, my Bernardine, is this not love?

The chemist's skill can never analyse,  
What makes the lovelight flash from beauty's eyes,

Nor can philosophers in words impart  
The intuitions of man's love-moved heart.

I do not love thy head, divinely placed,  
Thy taper fingers or thy dainty waist,  
Or eyes or lips, but thy sweet soul serene,  
That blends all these and makes them Bernardine.

If in a vale of poppies I should sleep,  
While centuries o'er land and ocean sweep,  
Waking, as firstling of my lips I'd yearn  
That heart inwoven, love-word Bernardine.

J. C.-B.

#### MAGAZINES AND REVIEWS.

MR. HENRY NEVINSON, whose appreciations of German literature—whether philosophic or poetic—have always been worthy of attention, contributes to the current number of the *Contemporary Review* an article which, though entitled "Goethe as a Minister of State," really deals more broadly than that phrase would imply with the character and achievements of the German poet. Mr. Nevinson considers, not so much the exact nature of the so-called "public" services rendered by Goethe to his little Court and little country, as the effect which such services had upon the literary achievements of Goethe; and in such work he recognises the occasional utility as well as the more obvious disadvantages. Employment which sets bounds to mere literary productivity does not necessarily limit the writer's grasp or vision of the world. Contact with affairs—intercourse with men and women, not solely for the purpose of amusing them or "studying" them—must add to the breadth of a writer's experience, and may add to the depth of his insight. Mr. Nevinson has admirable and epigrammatic words for the mere pedant who, with a paucity of personal experience, dabbled with *belles lettres*, and did nothing great in them, in the period before Goethe.

"Shut up in the close studies of bleak Northern towns, professors and private tutors produced those lengths of pastoral idyl, erotic ode, and anacreontic eulogy of wine and roses which occupy an unturned page in the necrology of literature."

A tithe of Goethe's experiences—whether public or personal—would have furnished these well-intentioned writers with that which might have nourished their work. Incidentally—and not only incidentally—Mr. Nevinson says many pregnant things about the great German writer.

IN the October *L'Art et L'Idée*, M. Uzanne has once more been equal to the idea of his own publication. There is a useful bibliography of Barbey d'Aurevilly in the number, and other things; but its main value consists in the open-

ing paper, a thorough and abundantly-illustrated study of Eugene Grasset; an artist of a type still too rare, and almost unknown in England. We should have to take something of Mr. William Morris, something of Mr. Burne Jones, something of the late Mr. Burgess, to make a Grasset, and though it cannot be pretended that the French decorator is the equal of even the least of these, he is more versatile than any one of them. M. Grasset will do you book illustrations of a quaint pre-Raphaelite style, touched with modernity, *affiches* of the most modern, ravishing head-and-tail pieces, designs for stained glass windows, for châlets, for chimney-pieces, for candlesticks and book-cases, and knick-knacks, all with an astonishing *verve* and freshness. Examples of most of these classes illustrating the fertility of his fantasy, and the grace of his hand, embellish the paper, which is a charming one, and makes one long to catch M. Grasset, chain him round his waist (for it seems he is, like many artists, by no means notable for business-like punctuality), and make him build and furnish and decorate a new Palace of Art.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- DENK, V. M. O. Einführung in die Geschichte der alt-catalanischen Litteratur von deren Anfängen bis zum 18. Jahrh. München: Fossel. 9 M.
- FUNCK-BRENTANO, Th. La Politique: principes, critiques, réformes. Paris: Rousseau. 7 fr. 50 c.
- GRUNBERG, P. Philipp Jakob Spener. 1. Bd. Göttingen: Vandenhoeck. 10 M.
- KALKNER, F. Symbolae ad historiam versuum logaoedorum. Marburg: Elwert. 1 M. 20 Pf.
- LEHFELDT, P. Luthers Verhältnisse zu Kunst u. Künstlern. Berlin: Besser. 2 M.
- MOLARD, J. Puissance militaire des Etats de l'Europe. Paris: Plon. 3 fr. 50 c.
- NOVIBAZAR U. KOSOVO (das alte Rassien). Eine Studie. Wien: Hölder. 4 M.
- PONTMARTIN, A. de. Dernière Samedia. T. III. Paris: Calmann Lévy. 3 fr. 50 c.
- QUELLENSCHRIFTEN I. Kunstgeschichte. Neue Folge. 5. Bd. Beiträge zur Geschichte der Kunst u. der Kunsttechnik aus mittelhochdeutschen Dichtungen. Von A. Ilg. Wien: Graeser. 3 M.
- RIEHL, B. Deutsche u. italienische Kunstcharaktere. Frankfurt: Keller. 7 M. 80 Pf.
- SIMON, Jules. Notices et portraits. Paris: Calmann Lévy. 7 fr. 50 c.
- TÉRY, G. v. Albrecht Dürer's venetianischer Aufenthalt 1494-5. Strassburg: Heitz. 3 M.
- VARNHAGEN, H. De libris aliquot vetustissimis bibliothecae academiae Erlangensis sermone italicō conscriptis dissertatione. Erlangen: Junge. 4 M.
- VOGEL, E. Bibliothek der gedruckten weltlichen Vocal-musik Italiens. Aus d. J. 1500-1700. Berlin: Haack. 24 M.
- WEISS, J. J. Sur Goethe: Études critiques. Paris: Colin. 3 fr. 50 c.

## THEOLOGY, ETC.

- KABISCH, R. Die Eschatologie d. Paulus in ihren Zusammenhängen m. dem Gesamt-begriff d. Paulinismus. Göttingen: Vandenhoeck. 8 M.
- KAMPHAUSEN, A. Das Buch Daniel u. die neuere Geschichtsforschung. Leipzig: Hinrichs. 1 M. 20 Pf.
- VELICKY, M. quo anno dominus noster mortuus sit, questionem instituit. M. V. Rican (Biblēmen). 4 M.

## HISTORY, ETC.

- BISMARCK, Fürst, politische Reden. 3. Bd. 1866-1868. Stuttgart: Cotta. 8 M.
- EGLHAFF, G. Deutsche Geschichte im 16. Jahrh. bis zum Augsburger Religionsfrieden. 2. Bd. (1526-1555.) Stuttgart: Cotta. 8 M.
- JÄNCKE, M. Die Gewerbo-Politik d. ehemaligen Königr. Hannover in ihren Wandlungen von 1815-1868. Marburg: Elwert. 1 M. 60 Pf.
- MUCH, R. Deutsche Stammeszeit. Ein Beitrag zur ältesten Geschichte Deutschlands. Halle: Niemeyer. 6 M.
- PRÉBUCHON, J. Vie de Lalibala, roi d'Ethiopie: texte éthiopien. Paris: Leroux. 10 fr.
- PETITOT, E. La Sculpture dolménique de Mareuil-lès-Meaux et ses constructeurs. Paris: Bouillon. 4 fr.
- SCHMID, K. A. Geschichte der Erziehung vom Anfang an bis auf unsere Zeit. 3. Bd. 1. Abth. Stuttgart: Cotta. 16 M.
- STAMFORD, Th. v. Das Schlachtfeld im Teutoburger Wald. Cassel: Fischer. 7 M. 50 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- DALLA TORRE, C. G. de. Catalogus hymenopterorum hucusque descriptorum. Vol. VI: Chrysidae. Leipzig: Engelmann. 5 M.
- GERBER, G. Das Ich als Grundlage unserer Weltanschauung. Berlin: Gaertner. 8 M.
- PICET, A., et H. de SAUSSURE. Iconographie de quelques sauterelles vertes. Basel: Georg. 4 M.

## PHILOLOGY, ETC.

- SUPPLEMENTUM Aristotelicum. Vol. II. pars II. Alexandri Aphroditiensis scripta minora. Edidit I. Bruns. Berlin: Reimer. 13 M.

## CORRESPONDENCE.

- "COUVADE"—THE GENESIS OF A MODERN MYTH.  
The Scriptorium, Oxford: Nov. 12, 1892.

In reference to the notice with which Dr. E. B. Tylor has honoured my communication of October 26, and to the opinions which he has expressed as to the province of the lexicographer, I need only say that, of course, "if a word gains currency, the lexicographer, whether he likes it or not, has to take it," i.e., to record it in its current sense. The application of *couvade* suggested by Dr. Tylor, and taken from him by anthropologists generally, will, as a matter of course, be recorded and illustrated in the New English Dictionary. Whether historically and etymologically of legitimate or of spurious origin, it is the only application of the word in English, the only ground on which the word comes within the scope of the Dictionary. But the English Dictionary does not register merely the current application of words: its distinctive aim is to exhibit as far as possible the origin and history of each word, both as to its form and its use; and when a word has undergone any special change of application or use, it tries to explain and account for this change, whether due to popular error, to individual misconception or caprice, or to any other cause. It sometimes happens that the explanation is too long and too argumentative to be given in detail in the Dictionary; in such case I have been accustomed merely to state results there, and to add a reference to an article in the ACADEMY or elsewhere, in which I have discussed the question in detail. This, and no desire to "censure" Dr. Tylor, is the reason why these articles appear. Dr. Tylor seems to think that it is on my part a question of not "liking" his word! need I say that the only interest I have in words is to know the truth about them, and to expose the myths in which their history is sometimes enveloped? So much for personalities; if I have again to mention any author's name, it will be because it comes into the history of *couvade* and I cannot keep it out.

As a further step in the elucidation of this history, I welcome the production of an earlier instance of the phrase *faire la couvade* or *faire couvade*, which at once does away with the inference that the 1829 editor of Legrand d'Aussy, from whom Dr. Tylor originally (*Early History of Mankind*, p. 296) cited the phrase, learned it from Citizen Saccombe. It is now evident that these two writers took it over independently from the seventeenth century writer Rochefort, or from his copyist Lafitau, or from some one else who drew from the same source. Researches which have been made for me by French scholars make it now certain that *couvade* was not only an obsolete word in Saccombe's time (1790), but had then been obsolete for a century. It is a well-known word in the dictionaries of the sixteenth and early seventeenth century; besides occurring in Cotgrave, as has been already pointed out, it is fully explained also, in its genuine sense, by Robert Estienne (1543), and by Philibert Monet (1636). As a word already obsolete, it was excluded by the Académie from the first and every subsequent edition of their dictionary; and though well-known to Littré in Estienne, Cotgrave, Monet, and other early dictionaries, it was excluded by him also as an obsolete word, till its cropping up in an entirely new sense in modern French writers, who took it from English, led him to include it as a neologism in his later supplement. As an obsolete French word of the sixteenth and early seventeenth century, it is fully dealt with in the great *Dictionnaire historique de l'ancien langage français*, of Sainte-Palaye, compiled in the middle of the eighteenth century, and recently

edited and published under the care of M. L. Favre. In this article may be seen the two senses "covey" and *lieu de sûreté*, and the phrase *faire couvade* in its primary sense of "se baisser, s'accroupir comme une poule qui couve, afin de voir ce qui passe, sans se hasarder," and in the transferred sense of "se tenir à couvert dans son parc, dans une asseurée retraite," as well as in the derisive use recorded by Cotgrave. But there is not a trace of the application of the phrase to any custom analogous to those for which Dr. Tylor has suggested it as a name; nor can it be shown that this ever formed a part of the French language, or is other than a book-statement which has passed from one to another of a small series of writers, the earliest of whom yet pointed out is Rochefort (1638), now cited by Dr. Tylor. Lafitau, for instance, cites Rochefort as his sole authority for the alleged use of this phrase. Rochefort cites no authority. He is describing a curious custom of the Caribs, presumably as an eye-witness; and it is only as a parallel to this that he refers, in a relative clause, to the reported existence of an analogous custom, "parmy les paysans d'une certaine Province de France." Of this he does not claim to know anything himself; he does not even guarantee it as a fact; it is merely "à ce qu'on dit," according to what people say. Now his statement that "ils appellent cela faire la couvade" does not occur in the relative clause which refers to the peasants of a province of France. It is a new sentence, parallel to the other sentences before and after, of which the subjects are the Caribs.

Who, then, are the *ils* of whom he speaks? Are they, as the grammatical structure of the passage implies, the Caribs, or are they the French peasants? In other words, is this sentence part of his own testimony about the Caribs, or is it part of the *on dit* which he repeats as to a certain province of France? In the former case the words would mean that the Caribs describe this lying down of the man by a phrase which he renders by the French *faire la couvade*, using this phrase in one of the senses in which it was known and understood by his contemporaries: either "se baisser, s'accroupir comme une poule qui couve," or else "se tenir à couvert dans une asseurée retraite." But if, on the other hand, the words are only part of the *on dit* which he has heard or read about a certain province of France, then they are of no critical authority; they are merely an echo, and, with our knowledge of the actual sense of *faire la couvade* in sixteenth and seventeenth century French, we may safely say an erroneous echo of some earlier statement in which the phrase occurs. Such earlier statement may yet be found; when it is found, it will probably show us also the source and manner of the error.

It is evident that Lafitau, in quoting Rochefort, attributed the phrase to France; but then look at the looseness of Lafitau's citation and the untrustworthiness of his method! According to his own showing, he knew nothing of the alleged custom in France, nor of the phrase *faire couvade*, except what he found in Rochefort; yet he does not hesitate to state the thing as a fact, and a fact true in his own day; his witness for this contemporary fact being a man who lived two generations before him, and had himself mentioned it only as an *on dit*, for which he accepted no responsibility! A man who so misrepresents his authority, in a part of the statement where we can check him, is of no authority in the part where we cannot.

But this is a notable characteristic of the whole chain of assertions respecting this custom in the Pyrenean regions in modern times. In endeavouring to trace the history of the word, I have had to refer to the various French and Spanish writers who have mentioned the custom during the last three centuries, and have been

struck by the way in which a statement given by one writer merely as an *on dit* is, without any additional grounds, repeated by another as a statement of fact, often with the earlier writer cited as a witness; also with the curious way in which historical statements referring to a remote or indefinite past appear in later writers in the picturesque historical present, and in later writers still as an actual present claiming to refer to existing things. I have been unable, indeed, to find that there is any modern evidence for the existence in the Pyrenean region of any custom classed under the name *couvade*. All the later assertions seem to be repetitions of Strabo, and amplifications of Strabo, erroneously transferred to contemporary conditions.

The passage in Strabo's *Geography* (iii. iv. 17) is well known. He has been describing the desperate bravery, hardihood, and ferocity of the people of Iberia, of which he relates instances. These traits, he says, are common to the Celts, Thracians, and Scythians,

"as is also the robustness not only of the men but of the women also; for the latter till the fields, and, when they have brought forth a child, they attend upon their husbands, having caused these to lie down instead of them; \* and they often also give birth to their children in the midst of their (field) work, and there wash and swaddle them, stooping by the brink of some stream."

He goes on to narrate a similar incident which had been told him of a Ligurian woman at or near Marseilles, who gave birth to a child when engaged in digging, and immediately resumed her work. Strabo, as will be seen, is not dealing explicitly or directly with any custom of the kind to which the name *couvade* is now applied; the reference to the man lying down comes in quite incidentally to illustrate the strength and hardihood of the women.

A much more explicit and direct statement is made as to the ancient natives of Corsica by Diodorus Siculus (v. xiv); and, as is well known, accounts of a similar custom are given by Marco Polo from the region of China, and by many writers as to different parts of America. But Strabo is, so far as is known, the only ancient writer who attributes it to the Iberians. From Strabo it appears to have come down through the Middle Ages as a commonplace of history, and I have no doubt that research would discover some at least of the links in this traditional chain. Probably, also, it would show that Strabo's custom was identified sometimes with one, sometimes with another part of the Pyrenean region, and that Navarre and Béarn were specially named, by some mediaeval authors, as districts in which it had existed. Leaving these, however, to the investigator interested, we come down to modern times, and find the practice mentioned as one of the commonplaces of history by Paul Colomiès or Colomesius in the seventeenth century. In his *Mélanges Historiques* (ed. Orange, 1675, p. 25, ed. Utrecht 1692, p. 26) he says:

"C'étoit une assez plaisante coutume que cette qui s'observoit autrefois dans le Béarn : Lorsqu'une femme étoit accouchée, elle se levait, et son mari se mettoit au lit, faisant la commère. Je crois que les Béarnois avoient tiré cette coutume des Espagnols, de qui Strabon dit la même chose au troisième livre de sa Géographie."

He then goes on to say that the same custom had been reported from other regions, for which he cites Nymphodorus, Apollonius of Rhodes, and Marco Polo. I call attention to the fact that all his authorities are ancient or mediaeval; that he mentions it not as an existing custom in Béarn, but as a thing of *autrefois*—i.e., of the days of the ancient

writers. And he has, of course, no name or phrase for this Bearne custom of *autrefois*; he knows nothing of *couvade*. Contemporary with Colomès, and a few years earlier in date of publication, was Rochefort's work on the Caribs, cited by Dr. Tylor in his communication. As I have pointed out already, Rochefort mentions the practice only vaguely and as an *on dit*; but the substance of his statement is the same as that of Colomès, and was no doubt derived from the same source. But the important thing is that of these two seventeenth century writers neither knew of the practice as then existing in Béarn: to one it was an historical matter of other days, to the other it was a matter of hearsay "à ce qu'on dit." And we have seen how Rochefort's hearsay was transformed by Lafitau into the assertion, "it exists to-day in some of our provinces bordering on Spain, where it is called *faire couvade*." And this is treated by modern writers as a witness to the existence of the *couvade* in Béarn in the eighteenth century!

The next writer cited in connexion with the custom is Legrand d'Aussy, who published, in 1779-81, an account and prose paraphrase of some of the old French *fabliaux* of the twelfth and thirteenth centuries, with illustrative notes. In the *fabliau* of *Aucassin et Nicolette*, the former is said to have arrived at the port of *Torelore*, which proves to be a kind of topsy-turvy-land, where everything is done by contraries. The king is in child-bed, while the queen, at the head of an army of women, is carrying on a fierce war with eggs, soft cheese, and stewed apples. In his notes to this burlesque, the editor compares the respective positions of the king and queen to what Strabo had told of the ancient Iberians and later authors of the Caribs, adding, "et l'on prétend qu'elle a existé chez les peuples de Béarn" (Colomès *Mél. Histor.*, p. 26). In other words, he knew nothing of the alleged practice in the Pyrenean region, except what is contained in the passages already quoted from Strabo and Colomès. Needless to say, he therefore knew nothing of the term "*couvade*." After him came Citizen Sacombe, the poet-physician, whom I have already cited. Sacombe had read more than Legrand d'Aussy: writing upon *L'art des accouchemens*, he had hunted up what had been written by previous authors upon these reputed customs: besides knowing what Strabo said of Spain and Diodorus of Corsica, he had also got from Rochefort, or rather from Lafitau, the statements about America, and the expression *faire couvade*. But he tells us nothing new and nothing of his own; his verse is no more evidence for Spain, or Béarn, than it is for Corsica. It is merely the old story versified and made more picturesque. Coming down to the present century, the earliest "authority" cited by Dr. Tylor, as by others, is Laborde, who wrote his *Voyage pittoresque et historique de l'Espagne* in 1806, to which he prefixed a short outline of ancient Spanish history. Speaking of the ancient Iberians, he says, I. xiv. :

"C'est avec surprise que l'on trouve dans ces temps reculés une coutume bizarre qui existoit au Paraguay. Lorsqu'une femme accouche, le mari se met au lit, et elle le soigne : usage aussi absurde que revoltant."

And the authority cited for this "revolting usage" of "remote times" is of course "Strabon." Laborde knew nothing of it as an alleged existing practice, and nothing of the name "*couvade*." A few years later he wrote his *Itinéraire de l'Espagne*, in which he reproduced Strabo still more verbally:

"Les femmes Cantabres portaient les fardeaux les plus lourds ; elles cultivaient les campagnes, labouraient les champs et ne négligeaient aucune espèce de travaux ; elles se levaient aussitôt après être accouchées, et servaient leurs maris, qui se mettaient au lit à leur place, usage qui fut aussi

commun aux habitans de la Navarre, et dont il est impossible de rendre raison."

This epitomiser of ancient history, who says not a word about his own time, and knows nothing of the "*couvade*," is cited by later writers as a witness for it. In 1818, Zamacoila published his *Historia de las naciones Bascas* (Auch). He again recites Strabo (apparently immediately from Laborde), and adds "as used to happen very little time ago in many regions of Cantabria"; but unfortunately, instead of giving any facts or authorities for the "very little time ago," he rushes off into the more congenial task of theorising about the meaning of the custom. At any rate, we have the fact that the custom was unknown to the Basques of his own time; it was again a thing of *autrefois*. Quite similar is it with Chaho, *Voyage en Navarre pendant l'insurrection des Basques*, 1830-5, published 1836. What Chaho says is—

"Il existe dans cette province (Biscaye) des vallées dont la population rappelle, par ses usages, l'enfance de la société : les Biskaiennes y quittent le lit immédiatement après leurs couches, et le montagnard prend la place de sa femme auprès du nouveau-né."

And what is the authority for this fact of *contemporary history*? The authority is simply "Voir Strabon, liv. III.!" A later writer on the history of the Basques, who investigated the facts, has applied to this the hard words, "ce mensonge imprimé par Chaho"; but Chaho was not consciously a liar, he was only an enthusiast, incapable, when his theories were in question, of distinguishing between objective facts and subjective assumptions. He was enthusiastic in his belief that the Basques were the genuine descendants of the ancient Iberians, and that whatever characterised the Iberians must still characterise the Basques. Strabo had attributed to the Iberians this curious custom; ergo, it must still exist among the Basques. True, Chaho was a Basque, a Souletain, and nothing was known of the custom in his district of Soule, or in the adjoining Navarre, or in any part known to him; but as it must exist somewhere, Chaho located it in far off Biscay, where he never was in all his life, and of which he personally knew nothing. But the Biscayans were the rudest of the Basques, and must therefore preserve most faithfully the customs of the ancient Iberians, and assertions could be made about them most safely. Chaho was not strong in facts, but he was mighty in fancy; he invented or dreamed the so-called legend of Aitor, to account for the ancient custom; and he is one of the great "authorities" of later writers, perhaps the greatest. Slightly before Chaho's book, A. A. Renouard brought out in 1829 a third edition of Legrand d'Aussy's *Fabliaux*. In my former article, I have shown how he expanded the simple statement of the original author; and we now see exactly whence his expansions came. In addition to Strabo and Colomès, he had seen Rochefort's book, or a quotation from it, and thence he took the statement "chez lesquels on prétend qu'elle subsiste encore dans quelques cantons, ce qu'ils appellent faire la *couvade*." He preserves the fact that it is only an *on prétend*; but he neglects to add that the *prétention* was actually made nearly 200 years before, and whether well or ill-founded in 1658, was not pretended by anybody but himself in 1829. I need hardly go on with later writers who have dealt with the subject. M. A. de Quatrefages, in the *Revue de deux Mondes*, 1850, repeated the old story as a contemporary fact, on the testimony of Strabo, Diodorus, and Chaho. Like the latter, he was more interested with the explanation than with the fact, which he accepted from Chaho as a matter of course. In 1857 Francisque-Michel published his *Paye Basque* (Paris, 1857), where he

\* γεωργοῦσιν αὐταῖς, τεκοῦσαι τε διακονοῦσι τοῖς ἀνδράσι, ἐκείνους δρθ̄ ἐπιτην κατακλίνασαι.

tells the old story with greater animation than ever; the most sated ear must listen anew while he relates how "leur mari se met au lit, prend la tendre créature avec lui, et reçoit ainsi les compliments des voisins." But he knew nothing, and pretended to know nothing; personally, he was only a book maker—one of the most fertile of the craft—and he honestly tells us who were his authorities: they were our well-known friends Chaho, Quatrefages, Laborde, and the 1829 edition of Legrand d'Aussy, so that it is only old Strabo after all, with his statements applied to A.D. 1857. Michel must also have the credit of converting the phrase *faire la couvade*, which he found in the 1829 edition of Legrand d'Aussy, into a name for the alleged Béarnese custom; he says, "les Béarnais faisaient autrefois de la même façon, ce qu'ils appelaient *la couvade*." He knew French, and was well aware that *couvade* was at least not an existing name; it was (like everything else in the story) a thing of *autrefois*. Francisque Michel, and three of the authors cited by Michel, were the source of Dr. Tylor's account (*Early Hist. Mankind*, 295); Dr. Tylor's statement has passed on to Sir John Lubbock, Herbert Spencer, Colonel Yule, and numberless writers of less note.

Thus, when we come to verify quotations for the *couvade*—thing and name—in the Pyrenean region, we find that Dr. Tylor's authorities were Francisque Michel, Quatrefages, Laborde, and the 1829 editor of Legrand d'Aussy; Michel himself merely compiled from the other three writers named, and from Chaho; Quatrefages only echoed Chaho; Chaho echoed Strabo, and founded an assumption on Strabo; Laborde reproduced Strabo; Legrand d'Aussy only quoted Colomès and Strabo; his 1829 editor added amplifications from Lafitau or Rochefort; Lafitau echoed and made a false use of Rochefort; Rochefort recited a current *on dit* which corresponds to what Colomès gave as ancient history; Colomès cited Strabo, and possibly some intermediate writer who applied Strabo's statements to the *Vénarnenses* or ancient people of Béarn (whence also Citizen Sacombe appears to have got his word *Vénarnien*). It is only by three of these writers that the phrase *faire (la) couvade* is associated with the alleged practice; and only in the latest and least original of them, Michel, that it becomes the ancient name of this practice of "*autrefois*." New points are introduced into the account of the alleged custom between Strabo and Francisque Michel, but in no case are these vouched for by a contemporary authority: they are either given as things of *autrefois* which the writer has read of, or as *on dits* which he repeats without vouching for them, or they are (as in the case of Chaho) theoretical assumptions tacitly treated as facts.

It appears, then, that, at the time when English anthropologists assumed the name *couvade* for a group of customs reported to exist among various savages, the supposed evidence on which it was alleged that one of these customs had come down to the present day in Béarn, and was there known as *la couvade*, was no evidence at all, but a crumble of assertions. M. Bladé, author of *Etudes sur l'origine des Basques* (1869), has called it an *imposture historique*; but as nobody in the historical chain was a conscious impostor, I should prefer to call it a literary or pseudo-scientific myth, and commend it to folklore students as an interesting indication of the fungus-like vitality of myths, which, when driven by science from theology, root themselves in a new form upon science, and, after the manner of other simple organisms, flourish there with equal vigour.

I have nothing to say about the practices reported by Diodorus, Strabo, Marco Polo, the seventeenth century voyagers, or modern travellers; nor do I express any opinion on the propriety of calling these the *couvade*. I am not

"the editor of the English language," but I try to be an historian of words that I find used in English; and I sometimes wish that men of science, before making new words or giving new senses to old words, would ask the advice of students of language, who may know the history of the old or have a word of counsel as to the form of the new.

J. A. H. MURRAY.

P.S.—For reference to some of the authors cited, I have to acknowledge my obligations to the important essay on *La Convade chez les Basques*, by Prof. Vinson in *Etudes de Linguistique et d'Ethnographie*, par A. Hovelacque et Julien Vinson (Paris, 1878), a work which ought to be better known in England. To this I was referred by French scholars, while making my own researches; but it was to be found in neither the Bodleian nor the Taylorian Library, and some time elapsed before I could procure it from Paris. I was then interested to find that Prof. Vinson had in 1878 reached the same conclusions as to the reputed evidence for the "*couvade*" in Béarn, and to learn from his essay what attempts had been made since 1865 to find traces of the "*couvade*" on the spot. Concerning this, also, a most remarkable narrative has been communicated to me by Mr. Wentworth Webster, of Sare, Basses Pyrénées (whose name is so well known to all readers of the ACADEMY); this, with permission, I will publish on another occasion.

#### A PRAYER-BOOK OF EDWARD VI.

Bishop Hatfield's Hall, Durham: Nov. 11, 1892

With reference to Mr. Bishop's account of a Prayer-book for the laity, in the ACADEMY of November 5, I may mention that in the University Library here [Routh Collection xvii. E. 28 (2)] is a quarto prayer-book of 1552, apparently designed for lay-clerks or other lay-folk, but not the same book as that at Reigate. The title is:

"The Psal | ter, or Psalms of David, cor | rected, and pointed, as they shal | be song in Churches, afre the | Translation of the greate | Byble. | Hereunto is added, diuers | thinges as maie apeare on the | nexte side, wheare is expressed | the contentes of thy | Booke. | Anno. Do. MDLII.—Mense Martij | Cum priuilegio ad imprimen | dum solum."

In an ornamental framework—

On the "nexte side,"

"The contentes of this boke—

"Firste, the Ordre howe the Psalter shalbe redde.

"ii. The Table for the Ordre of the Psalms.

"iii. The Calender for the Ordre of common prayer.

"iii. The Ordre for Mattins and Euensong the whole yere.

"v. The Letany and Suffrages.

"vj. All the collectes used throughout the yeare at the Communion, and when there is no Communion."

The book is not printed in two columns. The Calendar, Matins, Evensong, Litany, and Collects, are as in the 1549 books. With the Collects are given the references for the Introits, but not for the Epistles and Gospels, though when there are Proper Psalms and Lessons, references for these are given. Each Introit is headed "Communion." After All Saints' Day follow the Collects for the King, the Confession before Communion, "We do not presume," &c.; the thanksgiving, "Almighty and everlasting God," &c., and the concluding Blessing; then the Collects after the Offertory, for Rain, and for Fair Weather, but no other parts of the Communion Service. There is no table of Epistles and Gospels. The Psalter is in larger type than the preceding part, and with a different register. Colophon, "Imprinted

by Richard Grafton, Printer to the Kynges Maiestie." The former part has thirty-eight leaves, the latter (Psalter), 134. The Psalter has no separate title, only a heading. The Psalms are arranged for Mattins and Evensong for the days of the month, and have the Latin catchwords. I have been informed—by the Rev. E. Hoskins, I believe—that there is an earlier edition of the same Prayer-book in the British Museum, C. 36, d. 1, date August, A.D. 1549.

These layfolk's Prayer-Books seem to have become very rare, and that at Reigate is a very interesting "find."

J. T. FOWLER,  
University Librarian, and  
Keeper of Bp. Cosin's Library, Durham.

#### THE OBIT OF ST. COLUMBA.

Tottenham: Nov. 12, 1892.

I have only just seen Dr. Macarthy's criticism (ACADEMY, September 10) of my attempt in the *English Historical Review* to fix the year of St. Columba's death.

Dr. Macarthy's objections are: (1) That I have not "proved that in 580 Whit-Sunday fell upon June 9, according to the computus of Iona." To this I will return. (2) That I have mistaken Senait mac Manus for a man, whereas I ought to have read "Senait mic Maghnusa," the name of an island. The sentence transcribed by my critic is referred at the foot of the same page of my paper to *Chronicles of the Picts and Scots*, ed. W. F. Skene. That editor (p. lxxij. Introd. and p. 343), has "The Annals of Senait MAC Manus commonly called the Annals of Ulster." I, of course, accept Dr. Macarthy's correction. (3) In my reading of the signatures in the Annals of Ulster I am confessedly wrong. May I ask my critic if the knowledge of the moon's age on the Kalends of January derived from these entries has assisted him to any definite conclusion as to the intentions of the author of these Annals with respect to the chronology of St. Columba? (4) I maintain the correctness of the computation A.D. 29+405th, or that 405th in the era of the Passion is A.D. 433. (5) Of the four important assertions referred to, three have been submitted either directly or inferentially to proof in my paper. The fourth assertion I now supplement by the statement that the whole body of Irish chronology from the *hiatus* in Tigernach to the entries preceding that of the death of the two Donalds is dated seventeen years lower than the true years. This is owing to Tigernach, of his own action, or by transcription from an earlier writer, having synchronised Papal and Imperial obits at the correct *feriae*, but in the wrong sequences of the accidental periods of seventeen years of the Solar Cycle. This important assertion I hope to have an opportunity of proving shortly. (6) The full extract in ancient Irish from the "Lebar Brec" is, as Dr. Macarthy says, very precise—even to its semicolon. I remain of the same opinion, however, and consider that this is a transcript from an older work which, as it gave the correct *feriae* for the Kalends of January in the year of Columba's birth, was consequently misunderstood. Kal. i. for St. Columba's nativity requires, in forty-two years, Kal. iii., for his migration to Alban; and in seventy-six years Kal. v., for his death. It should be needless to say that these *feriae*, i.e., Kal. iii., and Kal. v. do not appear in Tigernach, Innisfallen, or Ulster Annals.

(1) With respect to the date assigned for the Irish Easter of 580, Dr. Macarthy's chief objection to it appears to be that it does not differ from the date of the Roman Easter. The Easter of the Irish Church differed from that of Rome when the XIV of the paschal moon fell on Sunday, and also when the Roman Easter fell

before March 25. In the first case the Irish were one week earlier, and in the second three weeks or four weeks later. A.D. 580 being the 11th year of the cycle of XIX years, its epact is  $10 \times 11 \div 30 = 20$  remainder. As the lunar regular of April is 10, and this year is embolismic, the moon's age on the first of that month was XXX (20+10). Consequently the earlier XIV of the moon and the later fell respectively on March 16 (Saturday) and April 15 (Monday). The Irish kept no Easter before March 25; consequently they kept Easter in 580 on April 21, which is the 20th of the moon and the last date upon which they would celebrate. In A.D. 597 we have another year whose Dominical is F, and whose Sundays fell on March 17, 24, 31, and on April 7, 14, 21. 597 is the 9th year of the cycle of XIX, consequently its epact is  $8 \times 11 \div 30 = 23$  remainder. Adding this to the lunar regular of April gives us  $10 + 28 - 30 = VIII$  as the moon's age on April 1. The earlier and the later XIV of the moon fell, therefore, March 8 (too early) and April 7. The latter date is Sunday, therefore the Irish celebrated at once, but the Romans waited a week, and celebrated on April 14.

In A.D. 630, Pope Honorius addressed a letter to the Scots of Ireland on the subject of their Easter. An Irish mission was despatched to Rome, and returned before, or in, A.D. 633, with the information that while at Rome they found that the Irish Easter was separated from the Roman by a whole month: "In quo (i.e., Pascha) mensa integra disiuncti sumus" (Moore, *Hist. Ireland*, chap. xiii.). A.D. 631 is another year whose Dominical is F, and it is the fifth of the cycle of XIX. Therefore its epact is  $4 \times 11 \div 30 =$  remainder 14. Adding the epact to the lunar regular of April gives the moon's age on April 1 as XXIV. The XIV of each moon falls consequently March 22 (Friday), and April 21 (Sunday). As the Sunday after March 22 was within their Easter limit, the Romans celebrated. The Irish would not celebrate before March 23; consequently they waited a month and celebrated on April 21, again the last day of their Easter limit. In the year 633 Southern Ireland adopted the Roman system. I should like, in conclusion, to put another question to Dr. Macarthy. Will he kindly inform us upon what day the Irish would have celebrated Easter in the following year according to the "computus of Iona"?

ALFRED ANSCOMBE.

#### ENGLISH WOMEN'S LITERARY WORK AT CHICAGO.

1 Queen's Gate Gardens, S.W.: Nov. 15, 1892.

The Royal Commission for the English section of the Chicago Exhibition have appointed a committee, of which H.R.H. Princess Christian has graciously consented to be president, to arrange an exhibition of work done by women. The following sub-committee has been formed to collect an exhibit of English women's literary work:—Mrs. J. E. H. Gordon (president), Mrs. W. K. Clifford, Mrs. J. R. Green, Miss Kingsley, Mrs. Humphry Ward, and Miss Charlotte Yonge.

We shall be grateful for the titles, dates, and publishers' names of any books or papers by British women (except works of fiction) that might be likely to escape our notice, or for gifts or loans of women's books, MSS. or autographs. Fiction will be limited to 100 volumes, which will be selected by the sub-committee.

It is particularly requested that no books or papers should be sent without a previous letter describing them, as the literary section has only a limited space at its disposal.

Alice M. Gordon.

#### TENNYSONIANA.

London: Nov. 15, 1892.

It has caused me no little concern to find that in my Study of the Life of Lord Tennyson I have inadvertently offended some of the friends and admirers of Alexander Smith, and that even the kindest of critics, such as Mr. James Payn and Mr. Richard Le Gallienne, have commented on the severity of my remarks. I am happy that the fact of the book going into a second edition affords me the opportunity of modifying what I said; and I do so eagerly, because it seems to me of paramount importance that a book that is so entirely the appreciation of one man should not gratuitously hurt the susceptibilities of those who are friends or admirers of another.

ARTHUR WAUGH.

South Eastern College, Ramsgate: Nov. 15, 1892.

In his review of Mr. Waugh's *Study of Tennyson* in this week's ACADEMY, Mr. R. Le Gallienne quotes a line from *Poems by Two Brothers* (1827), which is found, word for word, in "In Memoriam." Let me add one further instance. The line "the tolling of thy funeral bell," in the 1827 volume, reappears all but word for word in the *Teiresias* volume of 1885, in the fine lines addressed to Fitzgerald dead:

"The tolling of his funeral bell  
Broke on my Pagan Paradise."

Talking about Tennyson, I notice the omission from the "Oenone" volume of a quatrain contributed by the Laureate to Mr. Gollancz's edition of *Pearl*, published last year. Has it been remarked as yet that in the new eight-volume edition of Tennyson's works, published a few weeks ago, the dedication of *Teiresias* to Browning, and of *Locksley Hall Sixty Years After* to his wife, have been (rightly, I think) restored? They do not appear in the ordinary complete editions of the poet.

E. H. BLAKENEY.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 20, 4 p.m. Sunday Lecture: "How Weather Forecasts are arrived at, and how we should use them," by Mr. A. W. Clayden, with Lantern Illustrations.

7.30 p.m. Ethical: "Character and Conduct," by Mr. S. Alexander.

MONDAY, Nov. 21, 5 p.m. London Institution: "Respiration in Man and Animals," by Mr. H. Power, illustrated.

7.30 p.m. Bibliographical: Inaugural Address by the President, Mr. W. A. Copinger.

8 p.m. Royal Academy: "Painting Grounds," by Prof. A. H. Church.

8 p.m. Aristotelian: "The Nature of Physical Force and Matter," by Mr. R. J. Ryle.

8 p.m. Society of Arts: Cantor Lecture, "The Generation of Light from Coal Gas," I., by Prof. Vivian B. Lewes.

TUESDAY, Nov. 22, 8 p.m. Discussion, "Graving Docks."

WEDNESDAY, Nov. 23, 8 p.m. Geological: "Outline of the Geological Features of Arabia Petraea and Palestine," by Prof. Edward Hull; "The Marls and Clays of the Maltese Islands," by Mr. J. H. Cooke; "The Base of the Keuper Formation in Devon," by the Rev. A. Irving.

8 p.m. Society of Arts: "Cremation as an Incentive to Crime," by Mr. F. Seymour Haden.

THURSDAY, Nov. 24, 6 p.m. London Institution: "The Ruined Cities of Mashonaland," by Mr. Theodore Bent, illustrated.

8 p.m. Royal Academy: "Vehicles and Varnishes," by Prof. A. H. Church.

8 p.m. Electrical Engineers.

8.30 p.m. Antiquaries.

FRIDAY, Nov. 25, 5 p.m. Physical: "Experiments in Electric and Magnetic Fields, Constant and Varying," by Messrs. E. C. Remington and E. Wyllie Smith.

SATURDAY, Nov. 26, 8.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*The Beauties of Nature and the Wonders of the World we Live in.* By Sir John Lubbock. (Macmillans.)

FROM pointing out numberless objects of interest which meet the eye everywhere in earth and air, this little book becomes a natural extension of many pages in the same author's well-known *Pleasures of Life*. Its lesson, too, is the same: how common sights and subjects, so familiar that they are almost despised, yet possess much which, rightly considered, makes for happiness and content. The author's plan is simple. He describes in a few pages (frequently culled from Mr. Ruskin, Mr. Jefferies, or some such skilful portrayer of the country) the exquisite charm and beauty of each province of nature, and having thus won over his readers to his own sympathetic mood, proceeds in lucid style and a few more pages to draw out the chief scientific problems connected with it. The reader is just pleasantly introduced to the leading discoveries which have been made during the last half century in animal life and physics. He is presented, as it were, with a pass key to an enchanted garden of knowledge; and if any of its paths please him, he is then able to penetrate further by his own reading and observation. No more delightful book can be conceived to put into the hands of an intelligent boy, while his elders may be thankful for the body of research and the many fascinating conclusions so cleverly summed up for them in the sparkling narrative of these pages.

The spread of technical education at the present day is another justification, were any required, for the publication of this book. Sooth to say, the world would more gladly read another volume of the author's original researches among plant and animal life, but a manual of teaching both on nature's beauty and on the many sciences which are intimately connected with nature was urgently needed. Sir J. Lubbock therefore has here attempted to do for nature at large what Prof. Huxley did in his excellent volume on *Physiography* for the Thames Valley, and it is superfluous to say that he has succeeded. Every page shows the impress of his large knowledge of nature, every line his deep sympathy with her. His book will be welcomed both by students of natural phenomena and by those who are content to lavish upon the outer world mere aesthetic admiration. Among the departments of nature surveyed here by the author are animal and plant life, mountains, lakes, and sea, and the many striking laws which hold together the planetary system. His sections on the origin and character of rivers are perhaps the most noticeable. A careful study of these must open a new field of research to many lovers of rural life. From the rise of some historical river, such as the Rhone or Thames, the author shows the manner in which, by the downward force of the water, by denudation and the like, its channel is dug out. The terraces it has successively left behind, and the talus which takes the angle of repose, are carefully described. Next he points out how rivers are connected with lakes,

and the formation in general of these sheets of water. Lastly, the deposition of river cones by the influx of side-streams, and, it may be, of a delta where the main river debouches into the sea, are explained at length. By the aid of maps, excellent plates, and an account of the geography of Switzerland, and especially of the Alps, lessons on the physical aspects of any district are detailed, which are of the highest interest and value. The origin of mountain chains, again, and the blue colour of the Swiss and Italian lakes, are examined. Everywhere some striking view is brought out, as when treating of the Swiss mountains he reminds the reader that

"the denudation by aerial action, by glaciers, frosts, and rivers has removed hundreds, or rather thousands, of feet of strata. In fact, the mountain tops are not by any means the spots which have been most elevated, but those which have been least denuded; and hence it is that so many of the peaks stand at about the same altitude."

It is not only among the Swiss mountains, it may be added, that these gigantic influences have so largely prevailed. Sir J. Lubbock takes care to bring his pages to the level of present knowledge; as when he mentions that the root tips of some native forest trees have been found of late enclosed in a thin sheet of closely-woven mycelium, or M. Correvon's dictum that Gruyère cheese is supposed to owe its peculiar flavour to the Alpine Alchemilla, which is now on that account often planted purposely.

Nor is the author forgetful of those researches which have peculiarly earned him fame. The fructification of plants by insects, the habits of ants, the supposed additional senses, or at all events perceptions, of the minor animals with regard to the sense of direction, and the manner in which they are capable of perceiving the ultra-violet rays of the spectrum which are invisible to man,—these form chapters of extreme interest to those who have not followed the course of modern investigations on these and kindred matters. Not every one, however, will agree with the author's conclusion—"I do not think that any one who has studied the life-history of ants can draw any fundamental line of separation between instinct and reason." Marvellous as the habits of ants undoubtedly are, and also the mode in which instinct modifies itself to adapt these creatures to different circumstances, the level of instinct never rises; its incompatibility with settled increase and improvement will always show its inferiority to the nobler possession.

These views of the author probably led to his language on intemperance, which is rather below the dignity of either his book or his subject. He determined to intoxicate ants in the course of his experiments; but "none of my ants would voluntarily degrade themselves by getting drunk." However, he put fifty into whisky for a few moments, "made them dead drunk, marked each with a spot of paint," and placed them on a table where other ants were feeding. The result was amusing:

"The ants which were feeding soon noticed those which I had made drunk. They seemed quite astonished to find their comrades in such

a disgraceful condition, and as much at a loss to know what to do with their drunkards as we are. After a while, however, they carried them all away; the strangers they took to the edge of the moat and dropped into the water, while they bore their friends home into the nest, where by degrees they slept off the effects of the spirit. Thus it is evident that they know their friends even when incapable of giving any sign or password."

At this rate the Maine Liquor Law or the Gothenberg Licensing System will soon be found in operation by some enterprising traveller in the country of ants.

The chapters here devoted to astronomy are equally well written with the rest of the book, and also brimful of facts. Tempting as it is to dwell on Sir J. Lubbock's suggestive pages, there is the less need to do so, for the book will be in every one's hands. It seems impossible to keep out of print the fabulous pike of 350 lbs. weight taken in Suabia, and supposed to have lived over 267 years. From Lord Bacon, Dr. Hakewell, and Izaak Walton, it has descended through a multitude of writers, actually to find refuge in Sir J. Lubbock's book. Ungracious as it is to carp at any of these fascinating chapters, at least it may be asked why "labour" and "colour" should always appear as "labor" and "color"? And might a plea be put in for a good index in the next edition? This would much help the earnest student.

M. G. WATKINS.

#### A NEW CHINESE DICTIONARY.

THE last decade of the nineteenth century will probably be known hereafter as the age of lexicography. Apart from the monumental New English Dictionary, upon which Dr. Murray and Mr. Bradley are labouring with a precision of detail never before attempted, the Clarendon Press has at present in hand no less than four other great lexicographical works: Dean Payne Smith's Thesaurus Syriacus and Prof. Toller's revision of Bosworth's Anglo-Saxon Dictionary—both now nearly completed; the Hebrew Lexicon of the Old Testament, by American and English scholars, and the Concordance to the Septuagint, planned by the late Edwin Hatch—both still in an early stage. For modern oriental languages, it is sufficient to mention Prof. Salmon's Arabic, and Dr. Steingass's Persian Dictionary, each of which received pecuniary help from the Secretary of State for India. And now we are promised a new Chinese-English Dictionary, by Mr. Herbert A. Giles, H.B.M. consul at Ning-po, whose name already stands on the title page of some seventeen sinological books.

The work was projected by the author as far back as 1874, and he has been carrying it on at intervals ever since. The entire plan, and by far the greater part of the execution, are his own. But, of course, he has not disdained to utilise the previous labours of others, or to accept help from his colleagues in the consular service, and from native scholars. Two years were devoted to the arrangement and transcription of the material; and the printing at Shanghai, by Messrs. Kelly and Walsh, has taken about twelve months. It will be published very shortly, in a quarto volume of 1500 pages, by Mr. Bernard Quaritch.

Without the use of special types, it is not easy to give an account of the work, as sketched out in the Preface. The total number of characters given, each under a separate heading, is 13,818, every one numbered for the

purpose of easy reference by means of the Radical Index. It appears that the famous lexicon which passes under the name of K'ang Hsi contains more than 40,000 characters, but we are assured that a Chinese newspaper can be printed with a fount of 6000. Each character is marked with another number denoting its "tone" in Pekinese, followed by its romanisation in no less than nine dialects, and also in the languages of Korea, Japan, and Annam. Opposite the character are given its various meanings, without any attempt to trace the original etymology or the subsequent derivations. Then come illustrative entries, arranged in the same order as the meanings, which have purposely been collected both from books and from conversation; for Mr. Giles maintains that there is no real distinction between classical and colloquial Chinese.

"Some phrases are purposely given in wrongly written forms, because such forms happen to be in common use. A large number of entries have been introduced to illustrate the best and highest planes of Chinese thought. Others, as affording glimpses into political, commercial, and social life. Proverbs, household words, and even nursery rhymes, occur among the hundred thousand examples which go to make up this book. Even a general reader might find it not without interest to glance through the entries under the characters for wine, doctor, crime or punishment, drunk, to gamble, &c."

All the entries are translated into English, upon the accuracy of which Mr. Giles admits that the value of the entire work depends. After an interesting discussion upon the absence of grammar in Chinese—or at least upon the uselessness of any grammatical rules that have been laid down by European scholars—the Preface ends with a dedication to "the honour and advancement of the British consular service."

#### CORRESPONDENCE.

PÂLI "UPACIKÂ" = SKT. "UPAJIVIKÂ."  
Harold Wood, Essex.

Childers was undoubtedly right in explaining *upacikâ* as the white ant. In *Suttavibhanga*, i., p. 151, the *upacikâs* are evidently the "white ants" in contradistinction to the *kipilikâs* or "black ants." The Sinhalese *kumbiyâ*, "an ant," is a corruption of *\*kupilika* through *\*kuppikâ*, *kubikâ* from *kipillika*; while *kodayâ* "black ant" = *\*kullakâ* = *\*kunthakâ*, from Pâli *kuntha* "an ant." As to the etymology of *upacikâ* Childers is altogether silent, but observes that white ants do not appear to be mentioned in Sanskrit literature. But the origin of *upacikâ* is somewhat obscured by the orthography, which is probably due to a popular etymology connecting it with *upa+ci*. *Upacikâ* = *upajikâ* = *upajikâ* = *upajivikâ* = *upajivikâ* = Skt. *upajivikâ*. For the vowel shortening in *upacikâ* compare Pâli *kamkâla* with Skt. *kañkâla* "skeleton."

The Skt. *upajivikâ* occurs in *Rigveda* viii. 91. 21, and doubtless signified "a white ant." The forms *upadikâ*, *upadehikâ*, and *upâdikâ* (a white ant, according to Wilson) are admitted into Sanskrit dictionaries on the authority of the old Hindu lexicographers. They do not appear to have any support from Sanskrit literature, and are perhaps attempts to restore Prakrit varieties of *upajivikâ*.

The Sinhalese for "white ant" is *wéyâ*, which goes back not to *upacikâ* but to *upacikâ* or *upajikâ*, through *uwâyâ*, *waiyâ*. Prakrit has *dividâ* = *divikâ* (*upadehikâ*, H. D. v. 53), which we may equate with Sinhalese *dimiyâ*. *Dividâ* = *jivikâ* = *ojivikâ* = *upajivikâ* = *upajivikâ*. It no doubt means a white ant, as it corresponds

\* Skt. *pipilakâ* = the black ant; *pipilikâ* = the red ant (Sinhalese *dimiyâ* = *jivikâ* = *upajivikâ*).

to the modern Hindi *dīvakā* (*f.*), "the white ant." We know that both in Pāli and Prakrit *j* occasionally passes into *d*, as Pāli *dugucchati* = Pkt. *dugucchāi* = Skt. *jugupsati*. Childers offers no etymology of *dosina* in *dosinā ratti* "a clear spotless night" (Digha II. i.; Theragāthā, 306). Here *dosina* = *josina* = Skt. *jyotsna* "luminous." Prakrit has *dosinā* (*jyotsnā*, H. D. v. 50) = Skt. *jyotsnā*; Sinhalese *disna* "splendour" = Skt. *jyotsnā*. This change not only explains *dīvika* = *jīvika*, but accounts for the so-called Skt. *upadīkā* (in Hemacandra's Abhidhāna, 1208), which is merely another form of *upajīka* = *upajīhvīkā*, and may be equated with Pāli *upacīka*. But *d* sometimes passes into *l*, as in *ādīpanā* = *ālivana* (H. D. i. 71), hence we find in H. D. i. 153 *olimbhā* ("upadehikā") = *odīmbhā* = *olībhā* = *ojībhā* = *ujībhā* = *upajīhvā* "a (white) ant."

Again, another variant occurs in H. D. i. 92, *udderī* for *oddehikā* = *odehikā* = *upadehikā* = *upajīhvīkā*. Here we see that *upadehikā* is no true Skt. form, but an attempt to restore a Pkt. *odehikā* or *odihikā* = *ojīhikā* = *upajīhikā* = *upajīhvīkā*.

R. MORRIS.

#### SCIENCE NOTES.

THE following is the list of names recommended for election into the council of the Royal Society for the year 1893. The ballot will take place at the anniversary meeting on November 30:—President, Lord Kelvin; treasurer, Sir John Evans; secretaries, Prof. Michael Foster, Lord Rayleigh; foreign secretary, Sir Archibald Geikie; other members of the council, Capt. W. de W. Abney, Sir Benjamin Baker, Prof. Isaac Bayley Balfour, W. T. Blanford, Prof. G. Carey Foster, R. T. Glazebrook, F. D. Godman, John Hopkinson, Prof. J. Norman Lockyer, Prof. J. G. McKendrick, W. D. Niven, Dr. W. H. Perkin, the Rev. Prof. B. Price, the Marquis of Salisbury, Adam Sedgwick, Prof. W. A. Tilden.

AT the last meeting of the Cambridge Philosophical Society, Mr. J. Parker read a paper on "Carnot's Principle applied to Animal and Vegetable Life." The author discusses the question whether the conditions of the growth of plants are limited by the law of entropy. The assumption is made that Carnot's principle takes account only of the exchange of heat, and the temperature of the material system at which the exchange takes place; that the differential effect of solar radiation of different kinds consists in variation of the activity but not of the mechanical type of the growth. The increase of available energy due to the building up of inorganic materials into a plant can then only be explained, in conformity with the Second Law of Thermodynamics, by the aid of differences of temperature during growth; the author gives calculations to prove that the difference between day and night is amply sufficient for this purpose. If then the law of entropy is held to apply to organic growth, it would follow that the internal heat of the Earth in past ages could not have been the cause of a more exuberant vegetation. The cycle of animal life is more complex, and requires to be completed through the vegetable kingdom.

#### PHILOLOGY NOTES.

THE November number of the *Classical Review* consists almost entirely of reviews. We must be content to draw attention only to those of foreign books. Mr. E. S. Shuckburgh takes occasion from German dissertations to discuss the difficulty of the chronology given by Livy for the War with the Carthaginians in Spain (218–206 B.C.); Mr. J. A. Adam notices two German editions of Plato—the "The-

*etus*" and the "Laches"; Mr. R. C. Seaton discusses at length a French translation of Apollonius Rhodius, with elaborate notes; then we have two Plautine criticisms—Schoell's edition of "The Persa," by Prof. E. A. Sonnenchein; and Skutsch's Studies on Prosody, by Mr. W. M. Lindsay; some Patristic Analecta are summarised by the Rev. J. Armitage Robinson; Prof. Henry Nettleship writes about Keller's work on Latin Popular Etymology, discussing in particular the word *argei*, given to the symbolic offerings of men of straw thrown yearly into the Tiber; and, finally, Mr. C. L. Smith, of Harvard, examines the treatment of classical philology by a professor at Montpellier. We must not leave unmentioned a note by Mr. W. Warde Fowler, illustrating the recent plague of field-voles in Thessaly from Aristotle, and suggesting that a fuller knowledge of agricultural economy in the Levant might throw light upon some of the older aspects of the cult of Apollo.

In the last number of the *American Journal of Philology*, Mr. Edwin Post discusses the vexed question of *pollicem vertere*, the death-signal to gladiators in the amphitheatre. He argues that it must have been easily recognisable; and that, on the analogy of *pollex infestus*, it was probably a motion of the whole hand, with the thumb pointing downward, symbolising the Roman short sword. As to the sign of mercy (*pollicem premere*), he thinks that it was a hiding of the thumb behind the rest of the hand, for which he cites a terracotta relief in the Nîmes Museum.

UNDER the title of *Bibliografia Etiopica* (Milan: Hoepli) there has just appeared a very interesting bibliographical work by Signor Fumagalli, the librarian of the Brera Library in Milan. It contains a catalogue of all that has been published with regard to Abyssinia and the adjacent countries, from the fifteenth century to the present day. The work is very carefully done; and the collection of titles, which is both abundant and accurate, includes all the works in all languages which touch upon those regions, from the points of view of history, philology, and ethnography. It is a volume calculated to interest English readers, and it has been charmingly printed and got up by the well-known Milanese publisher Ulrico Hoepli.

#### REPORTS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—  
(Monday, Oct. 31.)

PROF. CLARK, president, in the chair.—The president read a paper on "A Latin Inscription recently discovered at Carlisle." He exhibited a rubbing and squeeze, communicated to him by Chancellor Ferguson, from an inscribed stone recently discovered at Carlisle. The legible part of the inscription is clear and bold, the lettering good, and the whole appearance above suspicion. It runs as follows:—  
D M | FLASANTIGONS PAPIAS | CIVIS GREGVS VIXIT ANNOS  
| PLVS MINVS LX QVEM AD | MODVM ACCOMMODATVM |  
FATIS ANIMAS REVOCAVIT. | As to this part of the inscription Prof. Clark remarked:—The *D M*, though not conclusive, is *against* a Christian source. The *FLAS* is not a regular abbreviation for *FLAVIVS*, while *FLA* is. The *s* therefore most probably stands for some second name—*Sextus*, *Servius*, or *Severus*, which with others are found represented by this single letter. *ANTIGONS* and *PAPIAS* require no remark. The *v* is omitted in the former name, not tied to the *x*. *CIVIS* is not a very common expression to indicate nationality, which appears to be its meaning here. There are, however, other instances. *ANNOS* is not, I think, so common with *VIXIT* as *ANNIS*, but has quite good authority. *PLVS MINVS*, "more or less," has been noted as occurring more frequently in Christian inscriptions than in others. I do not see why it should; and I should set the *DM* against any inference of a Christian

character for this inscription. After the numerals *LX* comes the difficult *QVEM AD MODVM*, which may be one word and may be two, but is, in my opinion, three. There is no other instance here of a word divided at the end of a line, and both *QVEMADMODVM* and *QVEM ADMODVM* make very poor sense. The first would have to be rendered "in which fashion or manner"—I do not think it ever means "when." The second requires the awkward apposition "whom, a spirit wholly conformed to destiny, &c." I venture to take the three words as meaning "up to which limit"—i.e., the sixty years—the spirit of Flavivs was *ACCOMMODATA FATIS "lent"* (a Ciceroian use) "by the destinies," and recalled by whatever power, person, or period we can make out of the fragmentary seventh line. All, I think, who have tried their hands at this puzzle agree as far as *SEPTIN* for the most probable restoration of the first six letters. There is some difference of opinion as to whether the line after the *M* is a blundered repetition of the last stroke of that letter or an *I*. It certainly *slants* much more than the other *s*'s. The next letter is undoubtedly *A*. The next have been taken for both *D* and *N*, of which I am in favour of the latter, and the next is certainly *O*. Then follow four fragmentary strokes which I am inclined to read as an *N*, followed by an *I*. The first and third are not sufficiently *sloping* for an *M* such as appears elsewhere in the inscription. The following letter is, I feel confident, an *N*, but I can read no more. There is room for nine letters in the remainder (the lost part of the line). How much more may have followed we cannot tell. Of the attractive suggestion *SVPREMVS DOMINVS*, the former word is out of the question, the latter, I think, unjustifiable by the fragmentary letters. For *SEPTIMIA* and *SEPTIMA* the arguments appear to me about equal. As to what *BONIR* means, I can at present make no suggestion; but I believe the nominative to *REVOCAVIT* is to be looked for rather in a period or cycle than in a human name like *SEPTIMIA*.

#### FINE ART.

##### THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATERCOLOURS.

THE fifteenth annual exhibition of the Royal Scottish Society of Painters in Watercolours has been opened in two of the rooms of the Glasgow Institute of the Fine Arts.

Several of the most capable members of the society, such as Mr. E. A. Walton, Mr. James Guthrie, and Mr. Arthur Melville, are unrepresented this year; yet the exhibition may be pronounced a fairly interesting one, and the display is sufficiently representative of the present aims and tendencies of art in the West of Scotland. A few of the exhibitors, like Mr. Waller Paton, Mr. C. N. Woolnoth, and Mr. J. A. Aitken, still adhere to timid old-fashioned methods of detailed and stippled execution; but the majority of the works shown are characterised by a broader style of handling, and a carelessness for the minutiae of detail than for truth and harmony of total effect.

As is always the case in a water-colour exhibition, the figure-pictures are less numerous and less important than the landscapes. Mr. Alma-Tadema, however, an honorary member of the Society, sends one of his exquisitely finished little works, "Calling the Worshippers," a picture—as commonly happens with the productions of this painter's brush—more perfect in its realisation of the textures of various polished marbles and metals, and in the brilliancy of the passages of potent red and blue in the glimpses of distant architecture and sky, than in the grace and accuracy of draughtsmanship of the foreground figure of the priestess of Bacchus. Sir John Gilbert, another honorary member, sends two of his vigorously-drawn, powerfully-coloured, figure pieces—a "Standard-bearer" of the cavalier period, and an aged bishop, with his white-robed attendant choir-boy; while from Mr. W. MacTaggart, the accomplished vice-

president of the society, comes his very refined and delicate drawing of "Willie Baird," a work done some years ago, and well-known to art-lovers in Scotland. Another of the most prominent figure-painters in the exhibition is Miss Constance Walton, whose chief contribution is a telling life-sized half length of a girl, clad in a black dress and a white pinafore, posed "In the Pine Wood," a work skilfully carried out in a very subdued scheme of tonality. The same painter's "Little Villager," another picture of a comely country child, with a background of decoratively-arranged leaves, is also a successful and pleasing work; but her "What shall I have?" is less graceful in form and attitude than the smaller work "A Glance in the Mirror," in which the same black-and-green clad model again appears. Mr. H. J. Dobson shows one of his characteristic studies of Scottish character, a countryman puzzled over his change—"Out of Reckoning"; and Mr. R. Alexander's "Sketch on Loch Awe Side" and his "The Soke, Tangiers," are two of the most refined and accomplished works in the galleries.

In the department of landscape a larger proportion of exhibits than is commonly the case derive their subjects from Southern France, from Spain, and from the North of Africa. Mr. J. G. Laing has been at work in Spain, and his "In the Alcazar, Seville" has found a place of honour in the centre of one of the walls of the first gallery. Mr. Garden C. Smith sends a number of subjects from Tarascon and its neighbourhood. His view of Avignon is particularly attractive in its quiet harmony and reticence of tone. Mr. R. W. Allan shows some excellent results of an artistic tour in India, attaining vivid colouring and brilliancy of effect, especially in his largest subject of a gaily-clad Oriental crowd grouped in front of palaces and temples of white marble. Mr. A. K. Brown sends several pleasant subjects, of which his "Grey Afternoon" by the sea occupies a centre in the second gallery, fronting "Barges at the Mouth of the Thames," a carefully-finished and brilliant marine piece by Mr. Francis Powell, the president of the society. Mr. John Smart is represented by several large Highland subjects; and a few exquisite little drawings by Mr. R. B. Nisbet seem to have caught the best flavour and finest spirit of the earlier English workers in the medium. Mr. David Murray's "Fish Pond" in an old-fashioned garden is rather laboured and spiritless in touch; but this artist sends better work in his picturesque view of "Ringwood Brewery, Hampshire." Mr. John Terris shows powerful handling and effective colouring in the crowd and the darkened buildings of his "High-street of Glasgow," and in his "Market Day at Alcester, near Stratford-on-Avon;" and his Scottish landscape subjects, such as "Noon, Stirling Castle, from the Forth," and "Early Spring, Sannox, Isle of Arran," have, in another way, much quiet charm. Some excellent Scottish subjects come from Mr. A. D. Reid, who also exhibits a fine view of "Shrimp Boats, Walcheren," and from Mr. S. Reid. Mr. Grosvenor Thomas's sense for richly sombre colouring appears in his "Landscape near Bar, Ayrshire," and his "Girvan Valley"; while his "Poppies" and "Flowers" are also powerful in their tinting, though too slight and indeterminate in their expression of form. One of the most poetic landscapes in the exhibition is "In Corpoyer," by Mr. C. Blatherwick, a stretch of upland sun, beneath an evening effect, the moorland pierced by a winding ravine, the course of a stream concealed by the rising mists, with a great ruddy full moon appearing from behind the hills to the left. Mr. James Paterson is always a prominent and effective exhibitor in the Glasgow displays. Here, the most import-

ant of his many contributions is "The Fell," a space of green hillside, with its boulders and sparse, scattered trees, overhung by an exquisite sky of summer blue, flecked with white clouds. Mr. Tom Scott also exhibits largely. One of his finest works is the smallest—"Leisure Hours," a garden scene, with a seated female figure. Miss C. P. Ross, in addition to several renderings of picturesque corners at Crail, has a broadly touched portrait-sketch of a girl; and Mr. E. Sherwood Calvert's landscapes, in their misty outlines and shadowy trees, show very marked traces of Corot and his artistic method. Mr. Crawford Hamilton has been at work among the English and Scottish cathedrals, and his interiors manifest an excellent feeling for architectural scale and effect. One of his most charming works is the slight but exquisitely toned view in "St. Peter's Church, Canterbury."

Among the examples of still-life painting in the exhibition, a very high place is taken by Miss J. H. Shield's study of dead "Peewits." Miss Marjorie Evans has a good study of red roses; and Mr. T. Millie Dow, always a careful and artistic worker, shows, in addition to an extended view of "Rome from a House-top," a refined picture of roses, faintly pink and yellow.

#### CORRESPONDENCE.

FILIPPO SCOLARI, BY ANDREA DEL CASTAGNO.  
Cheltenham.

Now that so many students at schools of art are enabled, through a series of copies circulated periodically, to see for themselves the works of the Old Masters, it is natural they should require not only information concerning the painters, such as the Handbooks of painting convey, but also, where it is possible, some description of the subjects selected by them for illustration. This is not always forthcoming, and the history of Florentine celebrities is not quite so accessible in England to the literary, as the representation of them is to the artistic seeker.

I select as an example, brought casually under my notice lately, an heroic name deserving full and honourable mention—viz., that of Filippo Scolari, whose portrait by Andrea del Castagno, now in the Cenacolo di Sant' Apollonia at Florence, was till lately in the museum of the Bargello. A brief *résumé* of his achievements will be of interest to all who study the "Classical Picture Gallery" formed for the use of art students in England.

Andrea del Castagno was one of the first who practised the new mode of painting in oils invented by Antonio di Messina. He learnt the secret from his friend Domenico Veneziano (a pupil of Antonio), whom he treacherously assassinated one dark night, himself confessing the crime years after on his death-bed. His picture of the execution of the conspirators who rebelled against the Medici earned him the sobriquet of Andrea degli Impiccati, which signifies Andrea of the "hanged."

Burci in his Guide-book to Florence (p. 61) recommends the visitor to the Bargello to note six more-than-life-size portraits of men renowned in arms and letters—Farinata degli Uberti, Filippo Scolari, commonly called Pippo Spano, the great Seneschal Acciajoli, Dante, Petrarch, and Boccaccio, also a half-figure of Queen Esther—which adorn the walls of the first room on the upper floor.

These works in fresco by Andrea del Castagno (mentioned by Vasari) were discovered in a country house near Florence belonging to the Signori Trivulzi, and carefully removed on canvas by the government of the Grand Duke.

All that is known of Andrea the painter is easily obtained; but it is necessary to go further

afiel for the life-history of Pippo, or Filippo Scolari, entitled Spano, a typical merchant, soldier, and statesman of his time.

We read that he was born in Florence in 1369, and that his father, Stefano Scolari, was a man of small possessions though of ancient lineage and coequal in rank with the noble family of Bondelmonte. He was sent at an early age into Hungary, to the care of Luca del Pecchia, a Florentine merchant, who taught him business in his counting-house at Buda. Before long, while engaged in mercantile transactions for Luca, he attracted the attention of the High Treasurer of Sigismund, King of Hungary, son of the Emperor Charles IV., who, perceiving his skill in the science of book-keeping and general financial ability, asked for and obtained his services.

He quickly rose in the esteem of his new employer, who entrusted him not only with the administration of his personal affairs, but also with that of the public treasury. Wishing to reward the young Scolari's honesty and capacity, he gave him the revenues of Simontornia, in Hungary. Moreover, King Sigismund himself recognised his ability, and confided to him the management of the national gold mines, a most important and responsible post.

But fortune soon raised him still higher in his sovereign's service, leading him to cast aside the pen, and enter upon a military career. The partisans of Charles of Anjou having rebelled and imprisoned Sigismund, Pippo courageously went to his assistance, and, collecting a body of horsemen, placed himself at their head in order to liberate the king. He restored order in numerous cities; and after the pacification of the kingdom, to show his obligation, the king bestowed on him the lands of Temesvar, with the rank of Spano, or count, of that territory.

Before he had retired from active service, the king gave him the chief command of his troops against the old enemies of Hungary, the predatory Turks. Entering successfully upon the campaign, between that time and his death he gained the victory in twenty-three battles. Once he accompanied King Sigismund, now crowned emperor, to hold a conference with the Pope at Rome. In 1410, revisiting his birthplace, Florence, after about twenty-five years' absence, he passed forty days there, with a train of 300 men-at-arms and a large following of gentlemen, rejoicing and literally entertaining the whole city. Was this the occasion utilised by his quondam fellow-citizens to avail themselves of Andrea del Castagno's pictorial art?

Having returned to Germany, he joined the emperor at the council of Constance, and was continually employed by him in state affairs of the highest importance. After another war against the Turks, he ended his busy life at Lippa, on December 27, A.D. 1426, at the age of fifty-seven, leaving his son, Giovanni, Waivode of Transylvania, already injured, like his father, to all the dangers and hardships of constant warfare.

The Emperor Sigismund and all his court clothed themselves in mourning on hearing news of Filippo's death, and accompanied the body of his faithful general to the place of burial (Alba Reale) of the Hungarian kings, where with royal honours he was laid in the splendid mausoleum. The biography in MS. of Filippo Scolari written in Latin by Jacopo di Messer Poggio, and translated into Italian by Sebastiano Fortini, was formerly preserved in the Libreria Rosselli at Florence. Another Life was written by Domenico Mellini, and twice printed at Florence in the years 1569 and 1606.

Assuredly the deeds of this true paladin are duly recounted at length in the various

memoirs of illustrious Tuscans for those who care for more ample information than the simple details I have been able to give in this brief space.

Without the fresco of Andrea del Castagno the memory of Filippo Scolari would have faded almost out of recollection. *Ars longa est!*

WILLIAM MERCER.

#### NOTES ON ART AND ARCHAEOLOGY

The ninth exhibition of the New English Art Club will open next week at the Dudley Gallery, Piccadilly. The private view is fixed for to-day (Saturday).

We may also mention that Messrs. Doulton & Co., of Lambeth, will have on view next week the memorial statue of the late Prof. Fawcett, designed and modelled by Mr. George Tinworth, which is to be erected in Vauxhall Park as the gift of Sir Henry Doulton; and also a selection of art wares prepared by the firm for next year's Chicago Exhibition.

At the London Institution, on Thursday next, Mr. Theodore Bent will deliver a lecture on "The Ruined Cities of Mashonaland," illustrated with lantern slides.

On Monday next, Messrs. Sotheby will sell a collection of engravings chiefly of the English school, including several by Bartolozzi after Angelica Kaufmann and Cipriani.

MR. HARRY QUILTER writes to us that a portion only of the illustrations to his forthcoming *Preferences* appeared in the *Universal Review*, and that all of those which did so appear have been specially reprinted in Paris for the present work with the greatest care, and at a very considerably increased cost. The blocks were originally manufactured by Guillaume Frères, and now have had, in the author's opinion, for the first time full justice done them. Of the collotype illustrations fifty-five are entirely new, the other two have been redone for the present work.

DR. CHARLES WALDSTEIN'S preliminary report on the excavation of the Heraeum at Argos, which was noticed in the ACADEMY of October 29, may be obtained from Messrs. Williams & Norgate.

#### THE STAGE.

##### "KING LEAR" AT THE LYCEUM.

The programme of "King Lear" at the Lyceum will probably—at least so far as Mr. Irving's part is concerned—gain in completeness and suggestiveness as time proceeds. These are things which would be the better for modification; there are points which need enlargement. The success at present attained by the chief performer and by those who are associated with him is, at the least, unequal. The play does not take strong hold of the spectator in the earlier scenes—did not, at all events, in the earlier scenes take hold of the particular spectator who now writes. And as "King Lear" happens to be a play which both the necessities of the case, and, as I suppose, the deliberate intention of the Lyceum management, keep free in great measure from gorgeous pageantry—from so much which gave legitimate and illustrative interest to the last Shaksperian revival at this theatre—it is dependent, greatly, for effect upon an evenness and adequacy of performance, to come, as I have little doubt, in due time, but not yet altogether attained.

To speak, to begin with, of the principal figure. Those "mannerisms" of Mr. Irving of which we have heard so much—but which, for my own part, I can generally suffer without repining, so great are the qualities that they accompany—those tricks of voice and of delivery of voice, of walk, of gesture, of a restlessness not free from the suggestion of mechanism—those "mannerisms" were all to the front in the earlier scenes, as I beheld them; and along with the mannerisms there seemed less than usual of powerful interpretation, of significant and happy invention, of the material for thought. Only one other Lear have I myself seen, and that was Edwin Booth; my memory fails me in regard to the impression produced by him in those earlier scenes, of which the performance by Mr. Irving suggested a vague and undefinable dissatisfaction. Whatever Booth may have been, Ludwig Devrient was, if report may be trusted, very much upon the spot in his rendering of these scenes. It has been complained that Mr. Irving is from the beginning too old: certain it is that his Lear is made to exhibit, from the first, "the unruly waywardness that infirm and choleric years bring with them." And one's first thought, in seeing him, is very likely indeed to be one of apprehension that from a senility so marked the actor will hardly be able to advance into yet further decay. The fear, however, is groundless; and knowing now what came after—knowing now, so to put it, the existence on Mr. Irving's key-board of some further octave which one would not have suspected—one sees no reason to take the actor to task for that which in the first scenes may have seemed a senility dangerous and undue. Indeed, one of the great qualities of the performance is the manner in which Mr. Irving marks the contrast—the profound contrast, after all—between a mind that has very little left in it and a mind that has nothing. As a study in mental decay, the performance shows the most accurate observation; and are we to call it observation only, or may not imagination be the term applied, when, later on again, Mr. Irving endows the performance with touches of singular beauty, in his suggestion of the partial recovery of the very old man, the fond if exacting father, when the renewed presence of Cordelia comes to him as medicinal oil, and the gift of her love brings healing on its wings?

And if one finds unsatisfactory, in some measure, the earlier scenes of the tragedy—and this not alone in so far as Mr. Irving is concerned with them—one finds the later scenes, speaking broadly, to be all one could possibly look for. More than all, perhaps, for here an actor of very subtle thought, and of great powers of execution, becomes illuminating. Here he reveals a pathos which neither the reading of the tragedy in the closet, nor its just respectable performance on the stage, could have suggested. Lear in the storm; Lear in the wayside hut, wherein with the Fool he seeks shelter from "the winds and persecutions of the sky"; Lear stretched passive on the couch from which, after an arduous groping in

the recesses of his unused memory, he recognises his child; Lear happy for a moment with his daughter beside him—

"We two alone will sing like birds i' the cage"—Lear, finally with all heart and hope gone out of him, asking Cordelia, in accents that she will not hear, to "stay a little"—Lear, in these phases, Mr. Irving brings finely before us.

Miss Ellen Terry's Cordelia—which could not be other than graceful and agreeable—follows, to my mind, in some respects, the course of the Lear of her colleague. Her Cordelia—that is to say—is least satisfactory at the beginning. Miss Terry, too, has her "mannerism," a staccato delivery, and a face which does not at all times express the emotion through which the character is supposed to be passing. A certain abundance and amplitude of gracious gesture yet leaves us, at times, doubtful of the sincerity of the uttered words. Her real scene—wherein her solicitude becomes genuine, and her grief as it were personal and spontaneous, instead of abstract and perfunctory—is the great scene of recognition. Here all that is most womanly and most winning in the art and temperament of the actress finds expression.

As regards the rest of the cast, there is something to praise and something of which to avow disapproval. The Goneril of Miss Ada Dyas has a certain rough power, but is, at times at least, too common. This is a King's daughter. And if it be said, "Yes, but a King's daughter of an almost prehistoric time, when manners were not, and the stamp of Vere de Vere was unknown," it must be answered that such a plea takes refuge in a "realism" on this occasion inappropriate: the savagery of the period cannot be reproduced, or, if reproduced, it must be reproduced by every one. Regan, whose character differs from Goneril's as Anastasie differs from Delphine in the "tragedy of the bourgeois," in that scarcely less great "King Lear"—the *Père Goriot*—is played with force and venom, and is looked excellently well, by Miss Maud Milton—an actress of genuine gifts, who in London has never had too many chances, but whom I seem to remember as having been the not inadequate—nay, the really touching—Cordelia of Mr. Booth's production of "Lear" at the Princess's. Adequate is perhaps the strongest word that can be used to describe, as a whole, the Edgar of Mr. Terriss. It does not want manliness. Mr. Haviland plays the Fool, with ingenuity, suggestiveness, and command of means. Mr. Frank Cooper would do better as Edmund if he commanded greater subtlety. As it is, he has the simple manliness of a figure of Sir John Gilbert's. Mr. Gordon Craig plays Oswald, and, with a character of this importance, makes perhaps a step in advance. Mr. Alfred Bishop is a humane and intelligible Gloucester: when he is on the stage, one is at least in contact with reality—too often, in the minor parts of the Shaksperian drama, one is in contact, so far as interpretation is concerned, chiefly with the conventional and the stagy: the ceremonious compliment is apt to be delivered without the marks of real courtesy, and the expres-

sion of solicitude cannot convince you that it is sincere. Only two more parts need to be mentioned—the small part of an "Old Man," played by Mr. Howe; and the great and remunerative part of Kent, played by almost a new comer—as it seems—Mr. W. J. Holloway. I have seen Ryder in Kent. It was one of the parts that fitted him. It gave him all his chances, and yet was well within his range. It showed alike his bonhomie and his dignity. It had kindness and breeding. I find in Mr. Holloway simplicity if you will; earnestness even—though in but moderate measure—and a great lack of distinction. The few words which the veteran, Mr. Howe, has to utter as an "Old Man," are recognisable at once, and memorable, by the truth he puts into them. A small part, verily. To speak his lines took him, perhaps, four minutes—but forty years (and the gifts besides) to know how to speak them!

FREDERICK WEDMORE.

#### STAGE NOTES.

MR. HADDON CHAMBERS's new piece, in three acts, called "An Old Lady," will be produced at the Criterion this evening; Mrs. John Wood making, on this occasion, her re-appearance on the stage.

"THE ARABIAN NIGHTS," one of the most laughter-provoking pieces of the contemporary stage, has been revived at the Comedy Theatre. Miss Lottie Venne and Mr. W. S. Penley are seen in their original parts.

"DAVID," by Mr. Lewis Parker and Mr. Thornton Clark, has been brought out with some success at the Garrick, under the temporary management of Miss Estelle Burney. As Mr. Parker's earlier work has generally shown some measure of power and novelty, the piece may be considered worth seeing by even the not very constant playgoer. The cast is a strong one. It includes, besides the manageress, Mr. Murray Carson, Mr. Herbert Waring, Mr. William Herbert, and Mrs. Crowe.

MR. CHARLES WYNDHAM, Miss Mary Moore, and the regular Criterion company are to-day finishing a "provincial tour" by a performance at the great suburban theatre, the Grand, Islington.

THE Haymarket Theatre passes out of Mrs. Langtry's hands on or about December 15. When Mr. Tree resumes possession, he will produce the "Hypatia" of Mr. Stuart Ogilvie.

MR. ISRAEL ZANGWILL, the author of the clever Jewish novel, *Children of the Ghetto*, is—temporarily at all events—to become a playwright. At a dinner given to him last Sunday night, by the Society of Maccabaeans—whose other guests on the occasion included Mr. Arthur Hacker, Mr. Jerome K. Jerome, Mr. Spielmann, Mr. Harold Frederic, Mr. Heinemann, Mr. Frederick Wedmore, Mr. Fred Terry, and Mr. Beerbohm Tree—it was announced by Mr. Tree that he had persuaded Mr. Zangwill to undertake the preparation of an English version of the play called "Uriel Acosta," which has had much success in Germany.

#### MUSIC.

##### MASCAGNI'S "I RANTZAU."

Florence: Nov. 12, 1892.

LAST week, passing through Vienna on my way here, I went to the Hofoper and heard an excellent performance of "L'Amico Fritz," under the direction of Dr. Hans Richter. The

unsatisfactory character of the book, and the style of the music so little in keeping with the simple story, struck me more than ever. The cleverness of much of the writing cannot, however, be denied. I was indeed glad to hear the work just at this moment: with the music fresh in my memory, I felt that I could the better trace the development, and perhaps progress, of the young *maestro*.

Mascagni for his third opera has again had recourse to one of Erckmann-Chatrian's stories, *Les Deux Frères*. Signori Targioni-Tozzetti and G. Menasci have produced a better libretto than that of "L'Amico Fritz." The outlines are good: the keynote of the story, the rivalry and consequent hatred for each other of the two brothers, is clearly established at the opening, while in the fourth and last act they become reconciled. The love element in the play is only subordinate. The one brother (Gianni) has daughter Luisa, the other (Giacomo) a son Giorgio, and the two love each other; and through this love, though indirectly, the reconciliation is brought about. Gianni has chosen Lebel, inspector of forests, as husband for his daughter Luisa; an interview with her, in which he declares his will, and even uses violence, brings on an illness that threatens to terminate fatally. The father yields, for his daughter's sake, makes peace with his brother, and everything ends happily. The village schoolmaster and organist, by name Fiorenzo, plays an active part throughout. The story is not clearly set forth; and often the incidents of the plot, especially as regards the lovers, are hinted at, rather than described. The intentions of the librettists are good, but they are often concise rather than clear. And then again the story, though not lacking in interest, makes no strong appeal: one feels throughout that the tragedy is after all only a village tragedy, one which excites no deep emotion. The inspector Lebel, and Giulia, daughter of the schoolmaster, are little more than puppets.

In the first act, a sale by auction of a lawn adjoining the houses of the two brothers is supposed to take place, and the commotion in the village is immense when it is known that Gianni has outbid his brother, and become the possessor. The act opens with a pleasing chorus, in which male and female voices alternate and unite. Luisa sings a Romanza, in which the composer, though working on old lines, shows himself a modern. The Finale, in which the brothers take part, supported by their followers, the children, and Fiorenzo and Lebel, is full of life and movement, though the two parties in the quarrel are scarcely characterised with sufficient individuality. A phrase in this Finale has evidently been suggested by one in the introduction to the third act of "Lohengrin."

And while speaking of external influence, it may be well to notice the question, how far Mascagni's music displays real originality. To say that some of it recalls now Berlioz, now Gounod, and now Verdi is easy; and one can even refer to the special passages in the works of those composers which must have been uppermost in his mind. This is not only cheap criticism, but, if taken alone, dishonest. The greatest composers were not ashamed to acknowledge what they owed to their predecessors. The question is how far Mascagni's individuality penetrates through the outer phraseology; and I have no hesitation in declaring that it so penetrates as to become prominent. The composer had from the commencement something which distinguished him; and that something, call it originality, talent, genius, or what you will, is gaining in strength. In "I Rantzau" the music is more striking than in "Cavalleria Rusticana," and *a fortiori* than in "L'Amico Fritz." The most promising sign, perhaps, is the skilful manner in which

Mascagni welds together Italian melody and Wagnerian method. And it is skilful because it is the natural outcome of feeling and thought. Mascagni has felt the truth of the art principles advocated by the reformer of Bayreuth: he recognises the appropriateness of the representative theme, but handles this dangerous weapon with modest discretion; he understands that for proper dramatic effect the old form of opera is totally unsuitable, but he does not, as the master in his ripe manhood was able to do, leave hold altogether of the balustrade guiding him through the realms of the tragic muse. It is this honest amalgamation which foretells greatness: the mere imitator of Wagner is an ass covering himself with a lion's skin.

The second act opens in the house of Gianui. After a few short and effective bars from the orchestra, Luisa enters and sings a melancholy but pleasing Ballata, about a king who thought more of his own interests than of his daughter's happiness and even life; and the clue is thus given to what immediately follows. The father soon arrives and bids his daughter prepare for the coming guests, among whom will be the inspector Lebel, Fiorenzo, and his daughter. Lebel soon enters; and by a single remark we learn that the schoolmaster must announce to Luisa her father's decision. But before this takes place there is a musical episode: Gianni asks Fiorenzo to sit down to the organ to play. He begins a Kyrie of his own composition, the guests joining in chorus. The music is certainly not remarkably interesting, but perhaps it may be regarded as a fair sample of modern sacred Italian style. The Kyrie is soon interrupted by Giacomo's men outside, who are singing a boisterous field song. The sacred hymn is given out in louder tones, but the noise outside also increases. The idea is rather an original one, and there is naturally a strong contrast; but it needed a skill in counterpoint, which as yet Mascagni does not possess, to make the most of the situation.

We now come to the emotional feature of the story. The schoolmaster fulfils his difficult task, and tells Luisa of her fate; and then follows the interview, already mentioned, between father and daughter. Here for the first time the sympathy of the audience is really aroused, and Mascagni intensifies the situation by music of quite extraordinary power and passion. Coming where it does in the opera, it seems an unfortunate climax: though much which follows is interesting, and though the third act ends in an impressive manner, this is the musician's highest effort. The strident notes for brass against the rushing passages for strings recall the "storm" movement in the *Pastoral Symphony*, while the general spirit of the music is akin to that wonderful outburst in the "Walküre" just before Wotan's farewell to Brünnhilde.

The third act opens with a charmingly quaint chorus for female voices, and this is followed by a characteristic scene: the gossips of the village gather round the schoolmaster, and seek to learn tidings of the sick maiden. The orchestra, with its points of imitation and restless activity, presents a clever tone-picture. The scene between Giorgio and Fiorenzo includes an effective song for the former. The act closes in an impressive manner: Luisa's father, overwhelmed at the idea that his daughter may die, and resolved to dare everything to save her if possible, knocks at the door of his brother's house; he is at first repulsed by Giacomo, but when he tells the sad fate which may be in store for both Luisa and Giorgio, Giacomo reflects a moment, and then says, "Entra." The music is dramatically appropriate: the mysterious passage for basses, and especially the consecutive fifths from bassoons alone, command atten-

tion. It is a powerful ending to the act, but the music plays in at only a humble part.

The Intermezzo before the fourth act is an unnecessary interpolation. In this concluding act there is a love duet of much passion, yet somewhat artificial. The *dénouement* is not striking; it will suffice to say that all kiss and make friends. The opera is preceded by an Overture made up of themes from the work: the close is, perhaps, its most effective portion.

Concerning the performance at La Pergola Theatre it will be scarcely necessary to enter into much detail. On the first night there were certain shortcomings, but on the following Saturday there was already a very great improvement. Signora E. Darcée (Luisa) sang and acted with considerable energy, but in her upper notes her voice was unpleasantly forced. Signor F. de Lucia as Giorgio was not satisfactory. The two brothers, Gianni and Giacomo, were well represented by Signori M. Battistini and L. Broglie. Signor E. Sottolana, who has a good baritone voice, deserves special praise for his impersonation of the good-hearted schoolmaster. Signor Rodolfo Ferrari conducted with skill and enthusiasm. That the Italians, proud of their young countryman, should desire to show their enthusiasm in a marked manner is only natural; but the innumerable encores and the loud applause at the close of each act—before the master had said, especially in the case of the second act, his best word in the orchestra—were distressing to those who wished to judge the balance of parts, and to sum it up as a whole. Moreover, each time a number was encored, the actor or actress rushed off the stage, and immediately returned leading the composer by the hand. Were Pietro Mascagni an ordinary man, the matter would scarcely deserve mention; but as he is evidently striving to write music-drama in the true Wagnerian sense, it is to be regretted that in the strength of his youth he does not wage war against a custom as foolish as it is unartistic. Only show the public a better way in which to express approval, and, as has already been proved in various places, they will quickly adopt it.

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